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ABSTRACT

The handouts from the Ohio conference PACE (Positive Approaches to Children's Education) VI are presented. Among them are: (1) "Hugs" (submitted by A. Braselton); (2) "Rhythmic Activities for 2001" (L. Hardman); (3) "A Strategy for Cognitive Development in Physical Education" (C. Regimal); (4) "It's the Kids That Count! Great Activities Make Everyone Smile" (L. McDonald); (5) "Physical Education: Believe In It!" (A. Kamiya); (6) "Rhythmic Activities To Help Promote a Healthy Body Image" (H. Hissam); (7) "3rd/4th Grade Games Unit" (J. Frederick); (8) "Academic Games" (M. Weitzel and S. Fleck); (9) "Square Dance Teaching Program by Jack Murtha" (B. Howell); (10) "Physical Fitness Assessment: A Practical Overview" (D. Berkey); and (11) "Establishing the Learning Environment: Locomotor Skill Development Cooperative Learning" (R. Reese). (AMH)

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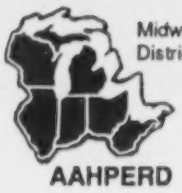

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"Moving Into The 21st Century: Curriculum Stragtegies For Children's Physical Education"

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- December 5-6, 1991 -

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(Positive Approaches to Children's Education)

"Moving Into the 21st Century: Curriculum Strategies for Children's Physical Education

December 5 & 6, 1991

Dayton, Ohio

Table of Contents

HUGS!
(Ambrose Brazelton) 3

RHYTHMIC ACTIVITIES FOR 2001 (Larry Hardman) 4

SECOND GRADE DANCE UNIT (Ann Giorgis) 9

A STRATEGY FOR COGNITIVE DEVELOPMENT IN PHYSICAL EDUCATION
(Celia Regimal) 14

IT'S THE KIDS THAT COUNT! GREAT ACTIVITIES MAKE EVERYONE SMILE
(Larry McDonald) 24

PHYSICAL EDUCATION: BELIEVE IT OR NOT!
(Artie Kamaiya) 29

RHYTHMIC ACTIVITIES TO HELP PROMOTE A HEALTHY BODY IMAGE
(Hadge Hissam) 35

3RD/4TH GRADE GAMES UNIT
(Janet Frederick) 38

ACADEMIC GAMES
(Mary Weitzel * Sylvia Fleck) 44

SQUARE DANCE TEACHING PROGRAMS BY JACK MURTHA
(Bob Howell) 46

PHYSICAL FITNESS ASSESSMENT: A PRACTICAL OVERVIEW
(Debra Berkey) 52

ESTABLISHING THE LEARNING ENVIRONMENT; LOCOMOTOR SKILL DEVELOPMENT COOPERATIVE LEARNING
(Robin Reese) 65

H U G S

IT'S WONDROUS WHAT A HUG CAN DO,
A HUG CAN CHEER YOU WHEN YOU'RE BLUE.
A HUG CAN SAY, "I LOVE YOU SO",
OR, "GEE! I HATE TO SEE YOU GO".

A HUG IS, "WELCOME BACK AGAIN!" AND
"GREAT TO SEE YOU!, WHERE HAVE YOU BEEN?"
A HUG CAN SOOTHE A SMALL CHILD'S PAIN
AND BRING A RAINBOW AFTER RAIN.

THE HUG! THERE'S JUST NO DOUBT ABOUT IT,
WE SCARCELY COUND SURVIVE WITHOUT IT.
A HUG DELIGHTS AND WARMS AND CHARMS,
IT MUST BE WHY GOD GAVE US ARMS.

HUGS ARE GREAT FOR FATHERS AND MOTHERS,
SWEET FOR SISTERS, SWELL FOR BROTHERS,
AND CHANCES ARE SOME FAVORITE AUNTS
LOVE THEM MORE THAN POTTED PLANTS.

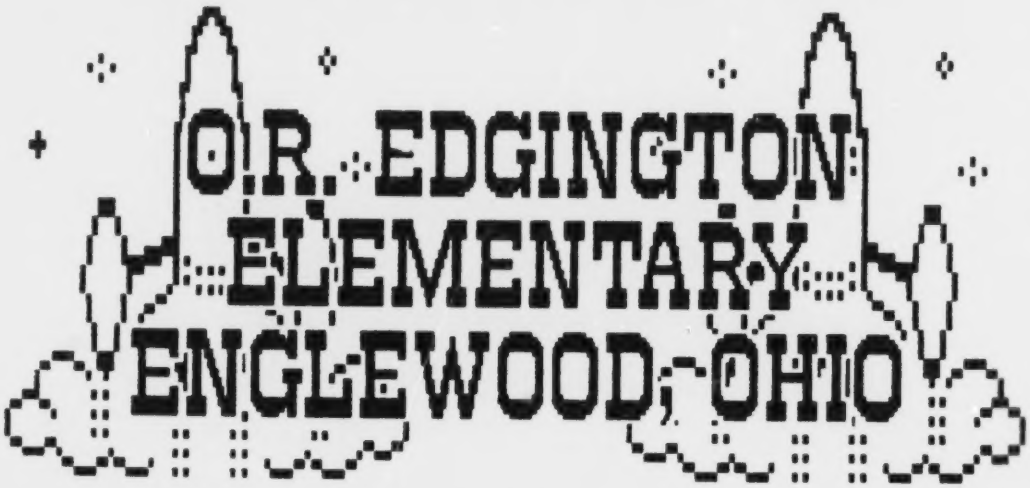
KITTENS CRAVE THEM. PUPPIES LOVE THEM.
HEADS OF STATE ARE NOT ABOVE THEM.
A HUG CAN BREAK THE LANGUAGE BARRIER,
AND MAKE THE DULLEST DAY SEEM MERRIER.

NO NEED TO FRET ABOUT THE STORE OF 'EM.
THE MORE YOU GIVE, THE MORE THERE ARE OF 'EM,
SO STRETCH THOSE ARMS WITHOUT DELAY
A N D G I V E S O M E O N E A H U G T O D A Y!!!!!!!

* AUTHOR UNKNOWN *

DECEMBER 5, 1991

LARRY HARDMAN



Rhythmic Activities should be a part of all Elementary Physical Education programs. When you put on a piece of music, even the youngest of students begin to move.

GRASS DRILLS DANCE- MUSIC STAR WARS

1. Slide left 8
2. Slide right 8
3. Back 8
4. Forward 8
5. 2- 360 jumps
6. Repeat 1 to 5

7. Down on stomach and do 4 push ups
8. Hands and feet 8 left sideways
9. Hands and feet 8 right sideways
10. Hands and feet 8 backwards
11. Hands and feet 8 forwards
12. Turn around on hands and feet

13. Repeat 1 to 12

2001 Space Oddessey -

Pose- Use any body building poses

WESTERN SQUARE DANCE -listed are some of the moves

Lasso and pretend to brand cattle
Bull fight do si do -one partner holds up the cape and other partner pretends that they are the bull (repeat with partners changing roles)
Gun fight do si do
Do si do
See saw - Left shoulder pass do si do
Shovel hay
Right hand high and around
Left hand high and around
Both hands high and around
Right elbow swing
Left elbow swing
Head couple Sashay down and back
Peel the bananna -

RHYTHMIC GYMNASTICS-

Background- I first saw the Russian gymnastics team at the University of Dayton in 1976. I was fascinated by the Rhythmic Gymnastics performed by the Russian gymnasts. They did rope routines, hoop routines, Chinese ribbon routines, ball routines, and club routines.

O.R. Edgingtons intramural program offers Rhythmic Gymnastic classes to students from kindergarten to 4th grades. The

purpose is for students to learn to make up movement sequences with or without music and with or without equipment. They make up individual routines, with a partner, or with a group.

Definition of Rhythmic Gymnastics - I define it as any movement sequence that uses small manipulative equipment in a movement sequence.

According to Jenny Bott of the British Amateur Gymnastics Association in Rhythmic Gymnatics, The Skills of the Game, 1989, "Rhythmic gymnasts perform with small hand apparatus. Interestingly, what is important in rhythmic gymnastics is not only what is done with the apparatus, but what the body does together with the apparatus."

RHYTHMIC GYMNASTIC MOVES-

The Rhythmic Gymnastic moves and ideas were developed by students at O.R. Edgington.

1. Figure 8s
2. Circling moves with equipment and the body
3. Body circles -equipment circling the body
4. Rolling equipment on floor and on the body
5. Bounces on the floor and on the body
6. Catches using different body parts
7. Locomotor moves and any dance moves
8. Walk the dog- one of the students favorite moves
9. Spins on the floor and on the body
10. Dragon or serpentine type movements
11. Spirals
12. Roll on the floor and on the body
13. Any other moves that students can create

Other equipment you can use in Rhythmic Gymnastic routines:

Scarf
Wands
Hoops
Clubs
Jump ropes
Balls
Lummi sticks
Balloons
Mat routines

LINE DANCES-

Axel F- music from Beverly Hills Cop
or can be done to Jerry Reed's "Uptown Saturday Night"

1. Right heel touch twice
2. Left heel touch twice
3. Touch toe front, side, back, and to side again

4. Left hand slaps right heel in front of leg
5. 1/4 turn to the left as you kick leg out to side
6. Left hand slaps right heel in back of leg
7. Step right 3 steps and kick left leg to the right
8. Step left 3 steps and kick right leg to the right
9. Step backward 4 steps
10. Stomp right foot then left foot
11. Click heels together 2 times

LOCOMOTION; music **I Saw Him Standing There**: Tiffany
or **LOCOMOTION** , Kyle Minogue

1. Double circle facing each other
2. Right heel out and back
3. Left heel out and back
4. Right heel to toe, heel to toe
5. Grapevine right 3 steps and kick left foot in front
6. Grapevine left 3 steps and kick right foot in front
7. Partners hit right hands twice, left hands twice, both hands twice, and knees twice
8. Swing partner
9. Inside partner move left to new position

Line up song and put away equipment song

ENGINE, ENGINE NUMBER NINE

Engine Engine Number 9
Going Down Chicago Line
If the Train Should Jump the Track
Will I Get My Money Back
Yes, No, Maybe So
Sh, Sh, Sh, Sh,
Woo, Woo, Woo, Woo Shhhhhhhhhh

"I have come to a frightening conclusion.

I am the decisive element in the classroom.

It is my personal approach that creates the climate.

It is my daily mood that makes the weather.

As a teacher I possess tremendous power...

to make a child's life miserable

or joyous.

I can humiliate or humor, hurt or heal.

In all situations it is my response that decides

whether a crisis will be escalated or

de-escalated, and a child humanized

or dehumanized."

-- Haim Ginott

ANN GIORGIS
GLENDALE-FEILBACH SCHOOL
2317 CASS ROAD
TOLEDO, OHIO 43614
(419) 385-0622

Second Grade Dance Unit

Unit Focus: Exploring and refining firm, strong shapes and the action word of shaking with emphasis on focusing.

Motor Content:

Body: Frozen shapes
Space:
Effort: strong, firm, shaking
Relationships:

Student Objectives: The students should be willing to try to:

1. Create a variety of frozen body shapes that portray the feeling of strength, firmness and stillness.
2. Understand and demonstrate a focus in their frozen shapes with their eyes glued to a spot.
3. Quickly change their shapes and make the shape firm in order to match the rhythm of the music.
4. Demonstrate a focus when shaking a body part or the whole body.
5. Hear in the music the changes of the melody which will help instruct them when their actions change.
6. Anticipate the changes in the four sections of the music in order to have smooth transitions.

Equipment: short section of "African Sanctus"
Tape or CD player, drum, maraca of tambourine.

Previous Experience: The children should have had a variety of dance experiences which include exploring different action words to music and to a variety of rhythm patterns. Also, the children should have had the opportunity to explore a large variety of combinations of action words which would create a short movement sequence.

Learning Experiences:

1.0 In your own space make a frozen shape with your body.
1.1 Try to make your shape as firm and as still as you possibly can

1.2 Let's see whose body parts are firm, strong and as still as can be. (Teacher goes and tries to wiggle various limbs of the shapes of the children. The teacher may even lift the child of a strong shape and see if the child can still keep that shape.)
1.3 This time when I hit my drum make a new shape. Try to be sure that each shape you make is strong and firm. (Teacher repeats many times until they see a gripping and firmness in their students' shapes.)
1.4 This time as you create a new shape see if you can keep your eyes glued on a spot and never take your eyes off that spot. Try to be like a mannequin in the stores. (Teacher may choose to play a game to see who can stare the longest at a spot.)
1.5 Let's create a short sequence where I will hit the drum and each time I hit the drum you will create a strong, seriously firm shape that has your eyes sharply focused on a spot. You will try to remain really still until I hit the drum again.

2.0 This time let's see when you are creating a firm, strong shape and you change to make a new shape what do you think will help make this change to your new shape dramatic, strong and really visible to the people watching you? (Teacher may demonstrate a change in a shape such as just the arms and contrast this with the whole body going side to side or up and down or a combination of the two planes of movement.)
Exactly, when you make your whole body move from one point to the exact opposite point (be sure to visually demonstrate this!) it looks like that person is making a big change in their shape! Let's try it. Find a frozen shape where you are reaching as high as you can.
2.1 When I hit the drum see if you can very quickly make a new shape as low as you can.
2.2 Try it again and see if you can make your shape as strong and firm as possible and have a still focus in your eyes.
2.3 This time let's see if you can find a shape that reaches to the far right. When I hit the drum make your shape change to the far left.
2.4 This time let's create a sequence of fifteen changes in shapes where you are making big changes from shape to shape, have a focus in your eyes and have very strong, firm shapes.
2.5 This time we will make a shape for one beat and hold the shape for the next beat and repeat this pattern many times. Try to change the shape fast and really hold the shape for the one count.
2.6 Let's try this to some music. You can hear the sharp bass drum beats in the music. On the first beat change the shape and the next beat on the

drum hold the shape. I will cue you. (Repeat many times until the children can match the actions to the tempo of the music. Refer to section one of the dance performance section for the choreography and music analysis.)

3.0 If you could shake a body part which one do you think you would select? Don't tell me! I want to be surprised. When I begin shaking the maraca, show me what body part you are shaking.
3.0 I see hands, feet, a foot, heads, all kinds of body parts shaking! Freeze
3.1 Find a new body part to shake.
3.2 This time take one hand and make it shake and try to have that hand travel to spaces all around you as you shake that hand.
3.3 I see some people are bouncing their knees as they shake their hands this makes their hand look shakier.
3.4 This time select your other hand and shake this hand like you did your other hand.
3.5 This time make both hands shake while trying to keep your knees bouncing.
3.6 Make your whole body bounce! Try to contrast the initial shaking of just the hand to your whole body shaking in a wild frenzy.
3.7 Let's try this to some music. (Third section of the "African Sanctus" music. See dance performance outline for the choreography and music analysis.)

4.0 How would you like to put our great frozen shapes that are quickly and dramatically changing and our shaking section into a short dance that we can perform for others? Great, I thought you would like this! The first part of the dance is the part of our shapes changing and holding to the bass drum beats. You will have two bass drum beats for an introduction. Try to count them. (Refine as in section 2 of this unit)
4.1 Great I see dramatic changes in shapes, a good focus to your eyes, and strong, firm and powerful shapes.
4.2 The second section of the dance is a short sequence of stepping softly and carefully and looking. So the action phrase is step, pause look. You show looking with your eyes by scanning an area of the room with your eyes. You can also have your eyes look behind your hands pushing something out of the way. Make sure your eyes are looking where your hand is going. Let's see if we can do this. (This repeats many times until the students have the feeling of soft, careful stepping and looking about the room as if something is out there or they are looking for something.)
4.3 The third section of the dance is the shaking section. It starts with

//

one hand shaking to many places about your body. Your eyes are absorbed by the many places your hand will go. The shaking is then passed on to the other hand and this hand shakes to many places about your body. Next, both hands begin to shake and pretty soon your whole body is shaking with a wild frenzy. (See section three of this unit for refinement.)
4.4 The last part of the dance is like a skip. What is the movement pattern of a skip? Right Step-hop, step-hop, step-hop. This time we will do a step-hop, hop, step-hop,hop, step-hop, hop. Try to see if you can get that on both the left and right foot in a repeatable pattern like the skip.
4.5 Great, this time let's try not to go so speedy and see when we hop, hop if we can raise our free knee or turn and raise our arms as we step-hop, hop.

5.0 Now that we know the four sections of the dance let's see if we can put it all together.
5.1 When performing the dance see if you can know the dance so well that you can anticipate what's next and have smooth transitions between each section.
5.2 Make sure you have a strong, firm starting shape as well as a firm, strong ending shape.
5.3 Be sure you have a good focus in all your shapes the shaking, the step and look sections. This makes you look like you know what you are doing and are a superb dancer.
5.4 Try to do all the sections of the dance as well as you can.
5.5 This time let's put on our costumes that we brought. Some of you made paper masks and adorned them with feathers, foil, straw or markers. They are beautiful. Some of you made spears from paper, shields, shakers, and one of you brought a maraca. Some of you have earrings, colorful beads, bracelets for the wrist and ankle and necklaces. You all look ready to perform.
5.6 Let's do our performance for our teacher, principal, and our other friends.

Music Analysis and Choreography of the Second Grade Dance Unit

Section 1- Bass Drum beats

Counts	**Actions**
1,2	Introduction, hold starting shapes
3-32	Change shape on odd beat, freeze on the even beat. Fifteen changes in shapes.

Section 2- Soft singing with softer drum beats

Counts	**Actions**
32-64	Eight, four count sections. On step 1, step and on 2,3,4 look with the hand pushing something imaginary out of the way. Eyes focus on the hand and act as if "looking".

Section 3- Shakers, rattles, very distinct.

Counts	**Actions**
65-88	In place, begin to shake one hand, bounce knees, shaking for the first 12 counts is next to them and then the hand and the shaking travels up, down, across and around them for the other 12 counts.
89-104	The shaking travels to the other hand and the action above repeats with this hand but shorter counts for the whole movement phrase.
105-112	Both hands and knees begin to shake.
113-120	The whole body begins to shake with a frenzy.

Section 4- The chorus begins to sing "Sanctos Los Dominos", the music begins to build.

Counts	**Actions**
121-148	Step-hop,hop with turns, knees lifting arms raise up repeat until the last count.
149-	Fade music; children freeze in ending positions.

A STRATEGY FOR COGNITIVE DEVELOPMENT IN PHYSICAL EDUCATION

Celia Regimbal

According to Bloom's Taxonomy there are six levels of intellectual skill: 1. Knowledge, 2. Comprehension, 3. Application, 4. Analysis, 5. Synthesis and 6. Evaluation. How do you incorporate these intellectual skills into your daily teaching? Physical educators, more than likely, require students to deal with the cognitive aspects of physical education in an automatic and, possibly, somewhat unplanned manner. *Knowledge* and *Comprehension* are the most basic of the intellectual skills. While teaching do you ask students to remember a game or why a rule is important? *Application* is the students use of the knowledge in an appropriate way. As your students play have you asked them to officiate or keep their own score? Have you asked your older students what they must do with their arms to be successful in a particular gymnastic move or why an attempted shot at the basket failed to go in? With their answer the students demonstrate their ability to go through the process of *Analysis*. During a movement lesson have you asked the students to take all the elements they have worked with in the last two lessons and create a dance or asked a team to develop a game plan that includes offensive and defensive plays? These students go through the process of *Synthesis* as they take the information they have and create something new. And in the end do you ask the students to judge how effective they have been and to decide if they will change the dance or make adjustments to their offensive or defensive plans? In doing you are asking the students to go through a process of *Evaluation*.

Every day physical educators implement aspects of Bloom's Taxonomy in psychomotor activities. These same intellectual skills can be experienced in a less physically active structure. Learning centers can be constructed to incorporate different levels of intellectual skills and integrate knowledges in physical education with other educational disciplines. Learning centers are carefully selected materials or groups of materials organized around a selected skill, subject, theme, or topic. The experiences included in the center may have a built-in progression or sequence of activities or may be flexible in their structure. The personal enrichment activities are designed for a variety of reasons:

- to increase personal skills with student-to-student contact
- to introduce students to new or novel skills
- to review skills already learned
- to reinforce earlier learning
- to encourage creativity and problem solving
- to instruct in the history, officiating, or equipment of a sport
- to expose students to games and sports from other regions or cultures

•to expose students to information related to nutrition, exercise physiology, physical fitness research, biomechanical principles, and/or theories of training

Learning centers should be as diverse as the students that use them, encouraging students with diversified materials and activities, to explore and learn. These centers may be physically located in the gymnasium, the school library or within a classroom. They can be used as a part of the scheduled activities of a class period, set up in such a way as to give students the opportunity to integrate personal interests with physical education activities or used in the classroom after assigned work has been done or as a part of the scheduled activities of the day. As the center is designed some basic elements of organization should be considered:

- •do activities span a range of ability levels
- •do activities proceed from the concrete to the abstract
- •is there a variety of tasks, skills, games, or activities
- •are incorporate manipulative equipment and materials
- •are the limitation of the space and/or facility noted
- •are there record-keeping or evaluation device for accountability
- • will noise generated by the center be disruptive

Before developing a learning center decide on the purpose. It might be to review information, teach rules and regulations, provide for practice of scoring, relate the history of the activity or a combination of all of these. It may be helpful to select a theme that will enhance the objective such as television stars or superheroes and pair the theme with a compatible cognitive and/or movement component of the selected activity. For example:

•Ninja Turtles	Building strength and power
•Bart Simpson	Sportspersonship
•Spiderman	Flexibility

It will then be appropriate to select the specific skills or activities to be included in the center and determine their level of difficulty. As this is done the number of students using the center at one time should be decided. Since social skill development is important most activities should take at least two people. However, activities should be adaptable for groups of from one to five. As activities are developed consider ways to extend them into more abstract and thus less structured creative experiences. For instance students could make up their own game or add questions to a game developed for the center. If possible try to integrate the activities with other content areas such as math, language arts, science, art, etc.

The following materials were developed to illustrate these ideas. The theme of the center is GOLF. The goal of the center is to expose students to some background information on the sport of golf, the equipment that is used to play the game and to help them understand how the game is scored. The activities are integrated with math, science/environmental education and art.

GOLF

Objectives:

1. The student will be able to correctly score a hole or round of golf.
2. The student will be able to score the following terms: eagle, birdie, par, bogey, double bogey and triple bogey.
3. The student will be able to identify the following parts of a golf course: tee, fairway, rough, green, pin, and hazards.
4. The student will be able to identify the following parts of the golf club: face, sole, heel, shaft, and grip.
5. The student will be able to explain the basic game of golf.
6. The student will be able to describe the uses for the following clubs: woods, irons, wedges, and putter.

Materials:

putter	construction paper
golf ball	art supplies
4 golf tees	coin
yard stick	Country Club Golf Game
2 pieces of string 12" long	dice
putting cup	books on golf

Procedures: As students start working at the center ask them to please take a tee and place it in the space provided. No more than four students may work in the center at one time.

Vocabulary: Knowledge of this material will help the student to meet objectives 1, 2, and 3)

Ace: Hole-in-one.

Birdie: Hole is completed in one stroke under par.

Bogey: Hole is completed in one stroke over par.

Bunker: Hazard filled with sand.

Caddie: Person who carries the golfer's clubs.
Chip: Short shot to the green.
Cup: The hole the ball drops into on the green.
Divot: Piece of turf torn up or removed when the ball is struck.
Double eagle: Hole completed in three under par.
Double-bogey: Hole completed in two strokes over par.
Eagle: Hole completed in two strokes under par.
Fairway: Cut portion of course between tee and putting green.
Flag: Pole with marker that marks the hole.
Fore: A warning shout when a bad shot is made.
Foursome: Four people playing golf together.
Hazard: Water or sand areas found on the golf course.
Hook: Ball that curves sharply to the left.
LPGA: the Ladies Professional Golf Association.
Par: Standard score for each hole based on length and difficulty.
PGA: The men's Professional Golf Association.
Pitch: A high shot that will stop close to where it lands, used to get on the green.
Putt: Stroke played on the green to sink the pall in the cup.
Rough: Tall grass next to the mown fairway.
Sand trap: A low area filled with sand. Also known as a bunker or hazard.
Slice: A shot that curves to the right.
Tee box: The area from which the first shot is taken for each hole.
Tee: A peg the ball is placed on to set it up off the ground for the first shot of the hole.
Topping the ball: Hitting the top of the ball which causes it to roll rather than fly.
Wedge: Club with more loft than a 9-iron. Used for shots that need to be short and high, usually from a hazard.
Worm-Burner: Ball that has no loft and rolls across the grass. Slang expression for result of topping the ball.

Trivia: Knowledge of this material may help the student to meet objective 5. The material is included more for fun than any other reason. However, the information could be used in a Sports Trivia game or an activity could be developed using the information.

What is the golf club-limit rule?

The golfer is only allowed to carry 14 clubs. This rule was set by the U.S.G.A. in 1937 and is only imposed during tournament play. The reasons given for the change were:

1. to give caddies relief from carrying golf bags with every club imaginable, 2. to reduce delays in the golf game which resulted from players trying to decide which club to use, 3. to give players unable to afford an unlimited supply of clubs an equal opportunity to do well in a golf tournament, and 4. the rule causes players to rely on their shotmaking skills rather than special equipment.

What was the longest 6-iron shot in history?

Astronaut Alan B. Shepard, Jr.'s golf shot on the moon in 1969. The special heat-resitant ball traveled over 1,000 yards and was never found. Next time you look at the moon see if you can pick it out.

What is a niblick?

Another name for a 9 iron.

What is the purpose of the dimples on the golf ball?

They help the ball go further. When the ball is hit and starts to spin the dimples help to move the air around to the back of the ball and reduce the resistance.

How many dimples does a ball have?

It depends on the make of the ball. Most have 384. However, some have as many as 492.

What were the first golf tees made of?

The golfer teed up by gathering up pile of sand or dirt.

When was the wooden-peg tee invented for golf?

The wooden tee was invented in 1922 by William Lowell a dentist that thought sand might be bad for his hands.

How big is the wooden golf tee?

2 1/8 inches long. They are usually made from hardwood. They are also made of plastic.

Where is the highest golf course in the world?

Tuctu Golf Club in Peru. The elevation there is 14,335 feet.

Where is the coldest golf course in the world?

High Country Club takes the honor. It is 400 miles inside the Arctic Circle in Northern Canada.

Where did golf, as we know it today, originate?

Golf originated in Scotland near Edinburg, off the North Sea.

The Golf Course: Knowledge of this material will help the student meet objectives 3 and 5.

A golf course usually has 18 holes with a par of 72 strokes. Most courses include at least four par-3 holes, four par-5 holes and the remaining holes are par-4.

Par indicates how many strokes it should take to get the ball from the tee to the cup. Most golf course designers assume it will take two putts to sink the ball into the cup. A hole of 210 to 250 yards is considered a par-3 hole. A hole of 211 to 470 yards is a par-4 hole. Holes longer than 470 yards are par-5. Distances vary because of the placement of the tee varies depending on who is playing the hole.

Golf courses are designed to challenge the golfer to hit through narrow areas, over trees and water, and to avoid other hazards such as bunkers and sand traps. Putting greens can be the greatest challenge of all. Depending on where your ball stops you may have to putt across a hill, or up or down the hill. The idea is to test your skill as well as your patience.

Activities

ENVIRONMENTAL IMPACT

There is talk of building a golf course in your town. Look at the pictures of golf courses. What positive or negative impact do you think a golf course has on the environment? Do you think the golf course should be built? Write a paragraph and give the reason for your decision. Please turn your paper in to the teacher.

Integrated with science and language arts.

PENNY GOLF COURSE

Design a golf hole for the course. Determine what par it will be. Be sure to include a tee, fairway, rough, green, pin, and hazards. Sign your hole and place it in the Penny Golf Course.

Integrated with art. (Objective 3)

PENNY GOLF

Play this game on the holes designed by the students in the class. Use a penny for your golf ball and your finger for the club. Select the 9 holes you would like to play. Record the par score for each hole in the space provided at the top of the scorecard. After playing each hole record your score in the space provided. At the end of the 9 holes add your score for your round of penny golf.

Rules for PENNY GOLF

Place the penny on the tee box. Flick the penny from the tee towards the hole. Each time you flick the penny it is counted as a stroke.

If you go out-of-bounds you lose a stroke and must replace the penny at the place from which you took the last shot.

If your penny lands in a hazard, add one stroke.

The penny is in the hole when it is touching any part of the cup (black circle).

Integrated with math. Objective 1.

TEE TO GREEN
adapted from a game developed by Jeremy Grau

Start at the first tee. Roll the dice. On the scorecard record your net score as well as your score for over or under par (+1, -1). Score should be recorded for each hole. The over and under par should be adjusted after each hole. Refer to the information card from the TEE TO GREEN golf course for an explanation of the score if you forget what the terms mean.

Integrated with math, will give the students practice adding and subtracting positive and negative integers. (Objective 1, 2 and 5)

Example: if the player is on the first hole and rolls a 6 they will find: 6-Nice Drive! -- PAR. Their score is 4 since par for the hole is 4. However, if the roll was 10 they would find: 10-Hit in water -- DOUBLE BOGEY. Their score is 6 or +2 since par for the hole is 4 and double bogey is two over par.

DISCOVER THE "SWEET SPOT"

Hold the grip of the putter easily between your thumb and forefinger so it can swing gently back and forth. Lift the putter and tap the blade of the putter in various spots and pay attention to what happens to the blade. As you tap the blade it will turn away from your tap. There is only one spot, near the center of the blade, that will not turn away from your tap. This is the "sweet spot." Hitting the ball with the "sweet spot" of the club will result in a solid stroke.

Objective 4.

PUTTING

Grip: Start with the palm of your preferred hand facing the target and the thumb of that hand directly on top of the club shaft. The back of the non-preferred faces the target. The thumb of this hand is also on the top of the club shaft. Many golfers overlap the index finger of the non-preferred hand with the little finger of the preferred hand. Hold the club gently and try to stroke the golf ball with the sweet spot of the club.

Objective 4 and 5.

YARDSTICK PUTT

Place the yardstick on the floor and practice moving the putter back 5 inches from the starting point and then moving forward 5 inches to the starting point. You may want to mark the starting point with a pencil. Keep the blade parallel to the inch markers on the yardstick. Practice 5 times trying to swing the putter smoothly. Now place a golf ball on the yardstick about 5 inches from the end of the yardstick. Can you putt the ball off the end of the yardstick? How many inches can you move the ball into the yardstick and still putt it off the end? Record your score on the putting chart .

Objective 4 and 5.

GO FOR IT

Place the silver "cup" on the floor and try to putt the golf ball into the cup. How far away can you move and still put the ball in the cup? Record your score on the putting chart. Remember to include your distance.

Integrated with math. Objective 5.

DO YOU HAVE THE TOUCH?

Place the two pieces of string on the floor. Arrange the strings so that they are parallel to each other and 6 inches apart. Pick a place to stand about 3 feet away and try to putt the first ball to the closest string and the second ball to the furthest string. Change the distance between the strings and try again.

Objective 5.

COUNTRY CLUB GOLF

Try this game after you have completed the other activities. Be sure to read the directions. You may not be able to finish a round of 9 holes in one visit to the game. Just remember to record your score and continue your round of golf on your next visits.

Objectives 1, 2, 3, 5 and 6.

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Golf

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"It's The Kids That Count!"

"Great Activities Make Everyone Smile"

PACE VI

OHPERD
Stouffer Center Plaza Hotel
Dayton, Ohio

December 5-6, 1991

Larry McDonald
Healthful Living Education
116 West Edenton Street
Education Building
Raleigh, NC 27603-1712

(919) 733-3906

I LOVE YOU
Sign language for I love you, I really love you, and I love you forever.

NUMBERS
Everyone gets in groups of the number that is called. Example: "3", Everyone would get into groups of three.

AURA
Here's a one-on-one contest that's highly cooperative. You can't get it alone, but you can get it together. Stand facing your partner at arms' length. Touch palms and close your eyes. Keeping your eyes closed, drop your hand and both turn around in place one to three times. Without opening your eyes, try to relocate your energy bodies by touching palms again.

I LOVE YOU/HUG/KISS
This is very much like Rock/Paper/Scissors; however, instead of having a pecking order, you try to match your partner with either an "I Love You" sign with both hands, a "Hug" by hugging yourself, or a "Kiss" by hands at, then away from your mouth.

GREET
Stand back to back with a partner then turn and greet them with one specific gesture like a hand shake, high five, or hug. Get a new partner and use a different gesture. After three or four partners try to return to your "high five" partner etc.

ATTENTION
Say "attention" and the group comes to attention. Then whatever you say, the group repeats and adds an enthusiastic Yes, Sir! Example: You "Attention, I will not smoke." Group "I will not smoke, yes, sir."

BUSY BEE or PEOPLE TO PEOPLE
Everyone begins with a partner. The teacher or an extra child is the caller. The caller shouts out directions which are followed by the children:

"back to back"
"finger to finger"
"knee to knee"
"elbow to elbow"
"heel to heel"

Then the caller says either "busy bee" or "people to people" and everyone finds a new partner. The person without a partner becomes the next caller.

KNOTS
To form the knot, stand in a circle, shoulder-to-shoulder, and place your hands in the center. Now everybody grab a couple of hands. If you ever want to get out of this, make sure that no one holds both hands with the same person or hold the hands of a person right next to them. It might take a bit of switching around to get the knot untied.

OCTOPUS TAG
Everyone line up along a starting line except for one person that is the tagger. This person can move about while tagging. The object of the game is to get from one line to the other without being tagged. If tagged, you become a helper by keeping one foot stationary at all times. You may move your arms in an "octopus" fashion as the students run. The game continues until everyone is tagged.

HUMAN SPRING
Partner activity - Stand facing each other about arms length apart. Raise arms with palms forward touch partner's palms. Lean forward by bending the elbows. Push vigorously away (spring) from your partner. Move back about a foot and try again, etc.

GROUP LIFT
Several (8-10) students stand beside one student who is lying on their back. Together they pick up and raise a person above their heads, move in a circular direction, then slowly lower the person to the ground. One person must be in charge of the head, making sure than it touches the ground at least second.

PEOPLE PASS
Have everyone stand facing forward in a triple line, and make sure that the passers are standing as close together as possible. (Many hands make light work.) One person at the head of the line leans back, and is hoisted up to start the high, hand-delivered journey over the multitudes.

COOKIE MAKER
Two lines are formed facing each other about two feet apart. One person (Cookie) is passed down the line as the people in the line repeat the work "cook, cook, cook", etc. Don't forget to turn the cookie so it can cook on both sides.

CAR WASH
Form two parallel lines about 2-3 feet apart. One person crawls from one end to the other while the students on the sides rub and wash the car.

"It's The Kids That Count!"
"Great Activities Make Everyone Smile"

ISLANDS
In this game, the object is to avoid making contact with anyone. Place a few Frisbees on the ground, and have everyone start prancing around them, while clapping and changing for singing. When the teacher signals "Islands", everyone runs to touch a Frisbee. Reduce the number of Frisbees until there are only a few Frisbees left to touch. See how many people can touch a Frisbee without touching each other.

MOUSE TRAP
Several (4-5) students begin by holding hands and making a circle. Remaining students (mice) are positioned on the outside of the circle. The students in the mouse trap will raise their hands while the mice move in and out of the circle. On a signal (whistle, music, clap, etc.) the cats lower their hands and catch the mice inside of the circle. These mice become part of the trap and game continues until everyone is caught.

SARDINES
Everyone hold hands to form a large circle. The object of the game is to see how many people you can get inside of the circle and still be able to hold hands. The teacher will point to students that leave the circle and go to the center. Remaining students must join hands. This procedure continues until the people in the circle are unable to join hands.

ZOOM
Everyone stand or sit in a circle. The word "zoom" is passed (spoken) around the circle as quickly as possible. The result should be zoooooom-oooom-ooom.

ROCK/PAPER/SCISSORS
Remember Rock/Paper/Scissors? As kids we played it as a way to choose who went first or who got the extra piece of cake. It was a ritual of fate, complete with chant and symbols. A first meant Rock, a hand held flat was Paper, and two fingers were for Scissors. Two by two, we'd face off and chant-one hand beating rhythm in the air--"Rock/Paper/Scissors," and on the next beat we'd throw one of the symbols. The pecking order was: Paper covers Rock, Rock breaks Scissors, and Scissors cut Paper.

BACK RUB
Everyone form a circle. Rub the persons back in front of you. Turn around and reciprocate.

STAND UP AND YELL IF YOU
Love children, Buckle up, etc.

"It's The Kids That Count!"
"**G**reat **A**ctivities **M**ake **E**veryone **S**mile"

YOU can only give
what YOU have to give
in order to give it
YOU must have it first.

YOU
are
Unique
Terrific
Beautiful
Important
Appreciated

You
GET
To Teach

The life you're now living is no dress rehearsal!
It's a live performance.

You are in control of doing your best and can always do that.
Being the best is externally judged and controlled by others.

If it can be done You can do it.

YOU are in control

The most important person in your life is YOU!!!!

YOU get out of something what YOU put into it

Always do your very best.
The results will be as good as they can be.

I can't do it, YET!

How are you doing? BETTER AND BETTER!!!!

WINNER=Do your best and Don't give up

NO PROBLEM

PHYSICAL EDUCATION: BELIEVE IN IT!

Artie Kamiya, Consultant
Healthful Living Education
North Carolina Department of Public Instruction
Room 246, Education Building
Raleigh, North Carolina 27603-1712 (919) 733-3906

**"My concern is not what's best for me, nor what's in fashion or style.
I pledge to do with conscience free,
What's best for every child! Even though problems, programs
And people distract with their eyes on the money purse.
I commit myself, my every act, to keeping children first!"**
Ambrose Brazelton, W.B.G.

WALKING THROUGH THE JUNGLE: Start by clapping the knees to a good beat. The students will echo your gestures and sounds. You will lead them through the wild jungle crossing over various obstacles a bridge, a field, a mud puddle, and a river.

"Walking through the jungle" (Students echo)
"Looking for a lion"
"Oh, Look!"
"There's a bridge"
"Can't go around it,"
"Can't go under it,"
"Let's cross it" (Beat on chest with hands)

Chorus: **Walking through the jungle, ...**
Looking for a lion, ...
Oh, look !
There's a _____

The students will be led through the rest of the jungle:
1.) A Field (Rub hands together)
2.) A Mud Puddle (Interlock fingers and hit palms together)
3.) A River (Swimming motions)

Finally you make it to the cave:
"Oh, look!"
"There's a cave"
"Be brave"
"In the cave"
"It's cold in here...It's dark in here...It's spooky in here...AAUGHHH!!!

"What's this? It has two eyes...one nose...sharp teeth...and a long tail...it must be a LION! RUN!"
(You take the students back through the jungle going over the obstacles in reverse order)
"Whew, we made it...Let's not go on Lion Hunt...Not today.....

PEOPLE TO PEOPLE: Body part identification, laterality skills, and listening skills. Students select partners and get back-to-back with his/her partner. The Leader calls out different body parts. The partners must touch the body parts that are called out. Example: "Hip to Hip," "Right hand to right hand." When the Leader calls out "People to People", the students will quickly find a new partner and get back-to-back with that partner.

BLOB TAG: Scattered formation. Use for agility skills. Designated boundaries for students. Start with one group of three. As the BLOB tags other folks, they become part of the BLOB by holding hands. Only the outside players may tag. The BLOB may split into additional sections to make the game more exciting.

EVERYONE'S IT TAG: Scattered formation. Used for agility skills. Freeze tag in which everyone is "IT." People kneel when frozen, but they may still tag. If two players tag each other at the same time, both are frozen.

OCTAPUS TAG: A tag game that uses a basketball pivot! Select one or two players to be the eight-legged creatures. The rest of the class lines up on one side of the playing area. On a signal, the students run across lhe area to the other boundary line. The Octopus will try and tag the players. Players that are tagged are frozen and will try and tag other players by using a basketball pivot.

WALL OF FAME

• Sharing and Caring
• To Move is to Be

• You can only give what you have to give.
In order to give it, you must have it first.

• PHYSICAL EDUCATION: BELIEVE IN IT!

• We will never rest
until we make the good better and the better best!

• IF IT IS TO BE, IT IS UP TO ME
• MAXIMIZE PARTICIPATION, MINIMIZE ELIMINATION!

• This is a Happy Place

• "Good morning, God!"

• Celebrate the "I can"

• Act five times more enthusiastic!

• What, not "why?"
• Educators have Super Vision!
• Turn Wilderness into Gardens
• Self Concept is Important
• P.E.= Praise and Enthusiasm

• Act Professional!

SCOTOMA (Did you really get all Fs ?)

The fitness form was filed with the Department of Paperwork in Room #21 of the Federal Paperwork Building.

Johnny's Story/CATCHING CUES: Catch with the thumbs pointing in = above the waist. Thumbs pointing out = below the waist. **Batting:** Weight on back foot.

GHOST BUSTER BOOGIE: A neat-line dance. Start with right foot:

Forward three steps and clap/Back three steps and clap.
Forward three steps and clap/Backward three steps and clap.

Right side three steps and clap/Left side three steps and clap
Right side three steps and claplLeft side three steps and clap

Jump front/Jump back (slow)
Jump front/Jump back (fast)/Two heel clicks

Right leg: Tap front twice/tap back twice
Single front tap/single back tap/side tap and swing leg 1/4 turn to the left.

REPEAT ENTIRE DANCE.

Square Dance Basics

Circle left and right
In to the center with a big yahoo
Come back out and swing your partner
Everyone promenade around the ring
Into the center and come back out
Now back to back with your partner
(You're looking at your corner)
Shake hands and say "howdy corner"

Do-si-do: Pass right shoulders, back to back, and left shoulders
Turns: Two hand turn, elbow turn, right hand "swing," left hand "swing."
Promenade: Men on the inside, ladies on the outside
Grand March: Couples march forward and the lead couples peel off, right then left. Couples re-form into groups of four, etc.
Promenade Single File: Walk in single file, ladies in front of gents
Queen's Highway/King's Highway: Ladies peel out from single line and walk clockwise. Meet your partner and promenade

---

NEUTRON DANCE: Fan yourself with right hand. Fan yourself with left hand. With both hands (How about fanning under your arms?) Ball up the paper with one hand, then the other. Toss the paper ball up, catch with one hand, both hands. Shake the paper ball with left hand, right hand unravel the ball, smooth it out all over your body. Place the sheet on the floor, stomp on it, jog on it, slap it with hands, etc.

The Responsibility of Teaching

We have the responsibility of teaching those children:
Who put chocolate fingers everywhere
Who like to be tickled
Who stomp in puddles and ruin their new pants
Who sneak popsicles before supper
Who erase holes in math workbooks
Who can never find their shoes.

We have the responsibility of teaching those children:
Who stare at photographers from behind barbed wire fences
Who can't bound down the street in new sneakers
Who never counted "potatoes"
Who are born in places we wouldn't be caught dead
Who never go to the circus
Who live in an X-rated world.

We have the responsibility of teaching those children:
Who bring us sticky kisses and fistfuls of dandelions
Who sleep with the dog and bury dead goldfish
Who hug us in a hurry and forget their lunch money
Who cover themselves with band-aids and sing off-key
Who squeeze toothpaste all over the sink
Who slurp their soup.

We have the responsibility of teaching those children:
Who never get dessert
Who have no safe blanket to drag behind them
Who watch their parents watch them die
Who can't find any bread to steal
Who don't have any rooms to clean up
Whose pictures aren't on anybody's dresser
Whose monsters are real.

We have the responsibility of teaching those children:
Who spend all their allowance before Tuesday
Who like ghost stories
Who shove dirty clothes under the bed
Who never rinse out the tub
Who get visits from the tooth fairy
Who don't like to be kissed in front of the carpool
Who squirm in church and scream in the phone
Whose tears we sometimes laugh at, ... and
Whose smiles can make us cry.

Cheap Stuff:

• K-3 Physical Education Handbook (150 pages)
• 4-6 Physical Education Handbook (200 pages)

North Carolina State Department of Public Instruction
116 West Edenton Street
Publications Department
Raleigh, NC 27603-1712
(919) 733-4258
COSTS: $3.00 each plus 20% postage/handling ($3.60)

Panty Hose (Delivered C.O.D.)
Mr. Bill Lear
L'Eggs Products
1901 North Irby Street
Florence, South Carolina 29501

• Intramural Handbook
• Physical Education Ideas that Work!
North Carolina State Department of Public Instruction
Healthful Living Section
116 West Edenton Street
Raleigh, NC 27603-1712
(919) 733-3906

Physical Education: Love It or Love It!

(Adapted from Roger Taylor's consideration of I Corinthians 13)

If I teach in ways that are pleasing to my evaluators, but I do not have love, I am no better than a broken intercom making useless noise.

And though I am a skillful mover, proficient in the art of teaching, and have mastered the six-point lesson plan, if I do not love my students, all of my degrees and skills are useless.

And even though I have the gift of motivating my students, and help many of them to achieve the 85th %-tile on a Health-Related Fitness Test, it is worth nothing at all without love.

Love allows a teacher to have infinite patience, to be kind. Love is never boastful or proud. It is not irritable or touchy. It is never glad in injustice.

Love allows a teacher to always believe in the "best" for each student, to be loyal to the profession, to endure. Love does not demand its own way.

Love does not point out or ridicule the slow-learners, but rejoices exceedingly when they make progress.

When I was young, I though only about myself: what I could get, what I could gain. But when I saw other Physical Educators really loving their students, I put aside my selfish feelings.

In my teaching, these three things remain: faith in my students, my hope for their dreams, and my love. Yes, truly, ... the greatest of these is love.

Mary Lea Bailey works
at the Life Enrichment Center, PO Box 490108, Leesburg, Florida 34749-0108.

For many years, Mary Lea Bailey has been one of the main sources in the United States for hard-to-find novelty and folk dance records. Her company, **Wind Dance, Inc.**, has been a mainstay for many of us. Unfortunately, she is no longer in the record business, and so, she offers these other record resources!

Hello! Because of my current job as Elderhostel Coordinator at a Methodist conference center in Florida, I have given up the folk dance record business. The good news is that there are still many other companies selling records. Here's a list of companies that will appreciate your business:

*** * Lloyd Shaw Foundation, Sales Div.**
PO Box 11
Macks Creek, MO 65786
Phone: (314) 363-5868

Ken Spear
Worldtone Music, Inc
230 Seventh Ave
New York, NY 10011
Phone: (212) 691-1934

John Filcich
Festival Records
2773 West Pico Blvd
Los Angeles, CA 90006
Phone: (213) 737-3500

***** Joan Amsterdam**
International Folk Rhythms, Ltd
P O Box 1402
Northbrook, IL 60065
Phone: (708) 564-2880

Gail Shifrin
Dance Record Distributors
P O Box 404
Florham Park, NJ 07932
Phone: (201) 377-1885

Jane Farwell
Folklore Village
Route 3, CR BB
Dodgeville, WI 53533
Phone: (608) 924-3725

* **Glenn Bannerman**, Celebration Services, 161 Virginia Road, Montreat, NC 28757. Phone: (704) 669-7323. (Glenn is an **excellent** square dance presenter! Just a joy!!)

Dr. Al Canonico, Educational Consultant
108 Still Meadow Drive
Martinsburg, WV 25401 (304) 263-3072

Jim Rich, Adapted Physical Education Consultant
North Carolina A&T State University
103 Dudley Building
Greensboro, NC 27411 (919) 334-7803

THE OHIO ASSOCIATION OF
HEALTH - PHYSICAL - EDUCATION - RECREATION - DANCE

In Conjunction With MDAAHPERD & COPEC

PACE VI

"Moving Into The 21st Century: Curriculum Strategies

For Children's Physical Education"

December 5-6, 1991

Dayton, Ohio

Harold "Hadge" Hissam 2:45 - 3:30 Van Cleve 1
"Rhythmical Activities To Help Promote A
Healthy Body Image"

Repeat Of Above 3:45 - 4:30

(Any Birthdays? - Anniversaries? - Announcements?)

I am most happy to share some thoughts with you today and some comments, activities, concepts, simple challenges and games you can use to provide children opportunities to succeed.

Feeling good about ourselves is based on a positive attitude. The better we feel about ourselves, the more receptive we are to the teaching/learning experiences each day brings.

Can we help children smile and experience success - of course we can! Young children need to experience numerous chances to succeed. Build many experiences for success into your physical education curriculum. Succeeding can help build a healthy and positive self image. If a young child has few or little chances to succeed, he or she will probably build a negative self image.

If one of our missions as a teacher is to provide all students with the knowledge and skills to reach their potential, make sure that all students will be successful by providing experiences that are reasonable. It's okay to be successful and do things your way. Experiencing success is important to everyone.

Students - find pulse rate - count for 6 seconds!! Remember this number.

1. Moving - focus - different locomotor skills, can you do these backward?

   Objective - students' success and numerous chances to succeed.

   Music - fireball.

   When we finish - find pulse rate again. Is it more or less than before? A healthy heart needs exercise to keep it strong.

2. I pledge to do my best and keeping trying, hard to keep trying, easy to give up.

Game - how many people can you touch in 1 minute? First class clap for everyone (recognition).

Focus running and maneuvering skills, eye-hand coordination.

Objective - you tried hard. Good for you.

Music - Axel F.

When we finish - check pulse rate - faster or slower?

3. Activities for rainy day - and/or classroom.

Objective - students success in finding, isolating different body parts.

Focus - stretch, bend, curl, make smaller - larger.

Music - Lady In Red.

Teaching Hints - how slow can you move these body parts?

4. Foot Patterning - patterning time, space, feet.

Objective - do it your way, change when you want to (helpful hints - imagine you have 3 to 6 small hoops (on the floor) to move in - out - across, etc.)

Focus - body control, keep up with music. Very fast.

Music - Gear Jammer.

When finished - is your pulse rate faster/slower?

5. Game - Battleship.

Objective - learn all parts of a boat/ship (bow, stern, port, starboard) - have FUN.

Focus - stop/start skills - memory recall - front/back, right side, left side, running and dodging skill.

Music - None.

Teaching Hint - can be played with different locomotor skills, a partner or by yourself (utilize).

Objective - be the best - be successful.

6. If time permits:

A. Jump Rope - no ropes, just pretend.

Objective - do a double jump without falling and/or missing.

Focus - foot patterning/timing/eye-hand-foot coordination.

Teaching Hints - listen to music, try hard.

Music - jump.

B. Foot Patterning - with or without partner - music - roll with it.

C. Folk Dance - focus, foot patterning, time and space.

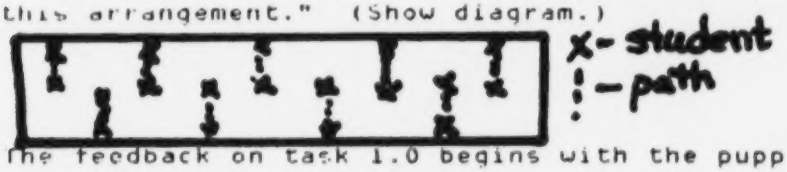
Pace VI Conference
December 5, 1991
Janet Frederick, Liberty Center, Ohio

3rd/4th Grade Games Unit

Unit Focus: Tossing and catching a deck tennis ring with emphasis on tossing into empty spaces.

Learning Experiences:

1.0 (In the hall) Wild Kitty says, "Toss the deck tennis ring in an arching pathway to your partner. Toss the ring gently as if it was a frisbee. You will need a partner: one get the ring, one get the space. Stand apart from your partner in this arrangement." (Show diagram.)



The feedback on task 1.0 begins with the puppet giving organizational and initiative perks. The puppet also refines the grip & position of the ring.

1.1 Wild Kitty thinks you need to turn your tossing shoulder toward your partner.

1.2 Hold the ring with thumb on the top and fingers to the bottom so that Wild Kitty can see the floor when he/she looks through the hole.

1.3 Start the ring alongside your back knee and release it above your shoulder.

1.4 (Call a student up to read the back of a ring picture). Make a note to start each toss low and release above the shoulder. You will move th ring above the net if I observe you demonstrating the correct starting and release positions.

1.5 Catchers make the fingers stretch up and the thumb pull downward. This makes a catching mouth. Try to make every catch on handed.

1.6 Remember fingers up if catching above the chest, fingers point down to catch below the chest.

1.7 Eye the ring from your partner's hand into your hand. See your fingers squeeze the ring.

1.8 (Student read writing on ring). Try to move this ring above the rope by making every catch one handed.

1.9 Count the number of catches you and your partner can share before you hear the stop signal.

2.0 Tossers try to make each toss arch. Catcher try to make one handed catches.

BEST COPY AVAILABLE

2.1 Remember, think back, how do we help the toss become arched? (Start at back hip/thigh and release above the shoulder.)

2.2 As soon as I count 10 arched tosses the class earns a sticker. (Choose a student to put up the sticker.)

2.3 Catchers be ready. Show me what a ready catcher looks like.

2.4 As soon as I count 10 ready catchers, who successfully catch, another sticker can go on your medal.

2.5 Tossers let's see how ready our catchers are! Tossers sometimes send the ring above the chest of the catchers and sometimes lower than the catchers chest.

2.6 If you and your partner are super successful you may want to move and practice tossing and catching over the rope.

2.7 As you toss, see if you can aim the ring toward the space to the right or left of the catcher, forcing them to move to catch.

2.8 Every moving catch I see deserves a point - 10 points and another sticker belongs to the class.

2.9 For every moving catch, give your partnership a point. If the ring is dropped start over with one. (While they are doing this, group them in 4's.) The first two count catches until you have a miss. Then the second pair will try to tie or beat your score by one.

3.0 Tossers, send the ring over the rope straight to your partner.

3.1 Demonstrate how dedicated you are at giving your partner quality practice.

3.2 Let's see which partners can share 10 or more catches in 30 seconds.

3.3 If you think you are ready, begin to toss to spaces about your partner. Force them to move 2 or 3 steps to catch.

3.4 Remember you must be committed to helping your partner practice. Pick spots about the catcher so that is possible not impossible to catch.

3.5 Make your partner look like a super star.

3.6 Catchers see if you can step under the catching hand with the same foot. This will allow you to pivot as you catch cutting down the time between catch and toss.

3.7 Tosser, float the ring a bit high to each side so the catchers have more time to send a message to their stepping foot.

3.8 Tosser, give the catcher a point every time they step under the catching hand with the same foot.

4.0 What does stepping under the catching hand help you save? (Time)

4.1 Pretend that you are catching, pivoting, and tossing in slow motion.

- 4.1a Which foot pivots?
- 4.1b When you pivot, what side of your body is closest to the rope?
- 4.1c If you catch with you left hand, which foot steps under that hand?

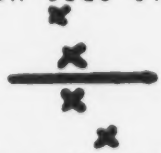
4.2 Show me how you can blend your catches into tosses no matter which hand your partner sends the ring toward.

- 4.2a Which hand caught the ring? Check which foot stepped forward.
- 4.2b Freeze. You just caught the ring. What did your feet do?
- 4.2c Did the ring stop moving between the catch and the toss?

4.3 Toss the ring so that your partner must catch on the run to the right or left.

- 4.3a Did the ring travel to the side of the catcher?
- 4.3b Where did the tosser step? Did that give you any clues about where the ring was headed?
- 4.3c When your turn to run and catch which side is to the rope? Which hand would be closest to the ring? Which foot is closest to the rope?

4.4 As you finish with the above question make a group of 4. Two on each side of the rope. The back player slightly to the side.



Explain that the front player is responsible for the area closest to the rope and the back player is responsible for covering the space in the back half of the playing space. Tosser, send the ring to a space near the rope, catcher, when you become the tosser send the ring to a back space. Share the ring equally. After demonstration, on the signal, share the ring equally among the four people in the group. You will need 1 ring, please return the extra one to the string.

- 4.4a Why did the back player catch that toss? (It went over the player's head). Which of you should be responsible for catching a toss like that?
- 4.4b Why didn't you catch the ring? (Not ready, eyes not on ring).
- 4.4c What could you do to help each other know who is to catch the ring? What do players do in baseball or softball?

4.5 I noticed Becky when playing the back position. She is moving with the front player about an arms length behind.

40

How do you think this might help the front player? (If they miss, the back might catch it.) Yes, this called "backing up". On the go signal, players back up the front player.

4.5a How close were you to the front player?
4.5b Where were you in relation to the front player?
4.5c How could you move more quickly to "back up"?

4.6 On the go signal, 1 point will be earned each time the ring lands on or inside the boundary lines of the opposing team. If the ring lands out of bounds or is tossed under the rope, a point is earned by the receiving team.

Logsdon, B.J., Alleman, L.M., Clark, D., Sakola, S.P. (1986). Physical education teaching units for program development: Grades K-3 and Grades 4-6. Philadelphia: Lea & Febiger.

Motivational Techniques
PACE VI
December 5, 1991
Janet Frederick, Liberty Center, Ohio

The premise of my work in motivational techniques is that physical educators need to focus students concentration so that each practice repetition is as close to perfect as possible. Please note that the students focus on one prioritized coaching hint at a time.

The following is a delineation of the motivational techniques presented today. I have included comments that seem relevant to the implementation of each technique. The numbers preceding the explanation correspond to the tasks in the attached unit plan.

1.0 "Wild Kitty", the puppet, began delivering feedback about two years ago. I use it sparingly. The puppet works well in grades K-3. The only problem is that everyone wants a visit with the puppet. I stress that "Wild Kitty" only visits students who are working diligently.

1.4 The deck tennis mini bulletin board was patterned obviously after the actual game equipment. Therefore, this working bulletin board is for one grade level and involves three homerooms. In each lesson, the rings change their representation to correspond to the coaching hints planned for that specific lesson.

2.2 The medal bulletin board is an example of a board for all grade levels and homerooms. In this particular instance, I had seven medals. One per grade level. I count ten examples of on-task actions before rewarding a sticker for a medal. (That number is flexible) With a generic board, the teacher can custom design tasks, highlighting particular coaching hints, affective behaviors, and recognition of initiative. When I first began the motivational experiments, I gave a candy treat to the grade receiving the most stickers in a three week period. Now, I only award the stickers.

2.9 Cooperative competition .... a unique twist to normal competition. Students receive a higher quality practice in this situation. The partners focus their attention on the ability to make the elements of each technique re-occur for each repetition. The cooperative play builds team responsibility. The competition gives the students a goal to achieve.

3.3 A single token can be given to a partnership, an entire class, or an individual. At the end of the lesson, the tokens are collected and counted. The number can be recorded on a chart. View the scores from different perspectives. A class could strive toward the highest number for the day or week. A class could try to increase the number of each lesson. They could challenge another class to a token dual.

My principal turned this concept into a school wide project. We give "dollar" bills to students for quality behavior and/or academic success. The students turn in their dollars on Friday. The number is recorded. At the end of the year, we will have an auction of donated goods for the students to buy with their SMILE money.

4.0 During this lesson, I am focusing on helping the students assess their personal technique. I believe that it is very motivational to be deeply involved in your own learning. Answering questions forces the children to focus on what their body is actually doing. The tough thing for the students is realizing that the correct answer is what they actually did rather what is technically correct. Through questions, I believe the children understand that they <u>can</u> control their bodies.

Whistling Numbers

Children begin by jogging around the perimeter of the gym. The teacher blows the whistle a specific number of times. For example, when the teacher blows the whistle three times children form groups of three by joining hands and turning in a circle. Game continues changing the number of whistles. Variations may include:

- -galloping, skipping, hopping, jumping, around the perimeter of the gym
- -combine auditory signal with visual signal by holding up a card with the number printed on it
- -when number of whistles are heard have students hold up fingers with correct answer
- -use various musical instruments to make numbers instead of the whistle
- -shapes can be formed by students' bodies; three whistles would form a triangle

Body Letters

Students form letters using their bodies. All students can begin by making one letter. Students can sit, stand, or lie down on the floor to form the letter. All students should be part of the letter. Variations may include:

- -divide students into teams and see which team can create the assigned letter first
- -have students spell a word
- -have students create a word for others to read
- -have students make the first letter of the teacher's name
- -build any consonant in a specific word
- -build any vowel in a specific word
- -this activity can be done without verbal communication amoung the students
- -do with shapes and numbers

Count the Syllables

Have the students spread around the gym is a jogging line. The objec of the game is for the students to jog around the gym until the teache says a word such as "motor". Each student must quickly count the number of syllables in the word. Since there are two syllables in the word "motor", groups of two are formed by the students. Any student left alone spent too much time counting the amount of syllables. Students begin jogging around the gym again and a new word in called. (We suggest vocabulary words in the back of the reading book for a source of words.) Variations may include:

- -have students spell the word as the groups are formed
- -have the teacher call a number such as three and have the students quickly form groups of three. The task of the groups are to come up with a three syllable word

Comprehension Race

Students are divided into four teams. A simple obstace course is set up for each team. Teacher reads a short paragraph and will begin the game by asking the first person in each team a comprehension question. First person to answer the question correctly leads his team through the obstacle course while the other teams are delayed running their course for two seconds. The first team to complete the course and sit down in line scores a point. Variations may include:

- -with identical equipment have each team design their own course
- -use questions from the classroom teacher

Spelling List Bounce

Students are in scattered formation. Each student has any type of ball that will bounce. The current spelling list is posted on the gym wall. Students begin by bouncing the ball with each letter of the first word. As students bounce the ball they say each word. Example: b - bounce, a - bounce, l-bounce, l-bounce. Group repeats the word and spells the word while holding their ball. Activity continues until the spelling list is completed. Variations may include:

-repeat word six times alternating the bounce with the right and left hand
-use a vertical toss instead of a bounce
-have students move while bouncing or tossing the ball
-have students spell words from memory
-partners spell the words as they toss and catch

The Right/Left Chicken

Instructor teaches the students this jingle:

This is my right wing
I try to hold it high
This is my left wing
I try to reach the sky
Right wing, left wing
Turn your wings around
Left wing, right wing
Pound, pound, pound

Students perform this individually, pretending their arm is a chicken wing. Repeat the jingle, substituting feet for wings.

SH · 47

1. Number Move

Numbers from one to one hundred should be secured on the gym floor. Numbers can be made with construction paper and laminated or numbers can be stenciled to the floor. Children begin on any number and...

-march and number identification
-march backward while counting
-hop and skip count
-jump and count by two's, three's, etc.
-gallop forward and stop on an odd/even number
-subtract three from the number you are on by jumping backward
-jog around once and stop on a number that adds up to five
-jog around once and stop on a number greater than 67 and less than 29
-jog backwards and stop on a number between 33 and 46 when you hear the whistle
-jog around and stop on a multiple on five when you hear the whistle

43

SQUARE DANCETIME TEACHING PROGRAMS

BY
DR. JACK MURTHA

INTRODUCTION

SQUARE DANCETIME TEACHING PROGRAMS include four separate programs:

• First Steps Program	Grades K-3
• Pre Diamond Program	Grades 3-6
• Diamond Program	Grades 4-9
• Double Diamond Program	Grades 8-Adult

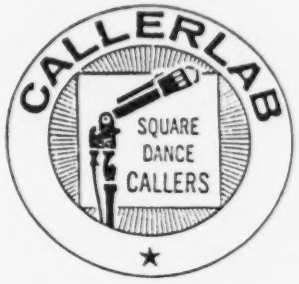
SQUARE DANCETIME TEACHING PROGRAMS are limited instructional and party programs that are designed to combine the best of square dancing's historic dances with the best of today's popular music and choreography. They are limited to the first 33 calls in CALLERLAB'S* teaching sequence for the Mainstream Program plus some interesting circle, line and no-partner dances.

The principal focus of the program is to provide effective materials for teachers who must use called recordings for their instructional programs. A major effort is made to provide interesting material for students of all ages, kindergarten through university seniors and for special education students.

Professional teachers know that teaching any subject requires first that they use considerable skill, effort and time to motivate their pupils, develop a positive attitude toward the subject, and to teach courteous behavior patterns for pupils to use in their interactions with each other. That requirement is doubly important when teaching square dancing. This form of dance depends on teams of four couples working closely together as they dance quick, moving patterns which are choreographed as they dance by creative callers. The fun and excitement builds if the dancers are successful. The more interesting the pattern, the more successful the dancers feel when they accomplish the pattern without error.

SQUARE DANCETIME TEACHING PROGRAMS emphasize teaching without allowing the student to memorize records or choregraphic patterns. Teachers use the *Fundamentals of Square Dancing, Level I (also Level II and Level III)* records to teach calls. Then they use practice and dance records that are limited to the calls learned by the students. The teacher does not walk through the practice dances but instead allows the students to try to apply their learning as they dance those patterns for the first time. Once the calls are learned, the teacher puts the instructional record away and doesn't use it again until ready to teach additional calls. The same procedure is followed with practice records; once used, put them away for several days and use other practice dances. Don't let the pupils memorize given records. It is okay to memorize the dance patterns for line, circle and no-partner dances, but not for called square dances.

These programs are endorsed by CALLERLAB, the International Association of Square Dance Callers. The calls used are the first 33 calls on the Mainstream list adopted by CALLERLAB.



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THE SQUARE DANCETIME TEACHING PROGRAMS

By Dr. Jack Murtha

The SQUARE DANCETIME TEACHING PROGRAMS are designed to provide a framework for a coordinated and progressive square dance curriculum which includes every grade level from kindergarten through university senior. Properly taught, the program includes the listed square dance calls plus square dance attitudes, behaviors, and courtesies.

FIRST STEPS PROGRAM
GRADES: Kindergarten - Third

	Calls
1. Developing Laterality (Right & Left)	1. CIRCLE LEFT & RIGHT
2. Listening Skills	2. FORWARD & BACK
3. Following Directions	3. DOSADO
4. Partner Courtesies	5. PROMENADE
5. Moving in Rhythm	7. RIGHT & LEFT GRAND
6. Learning Simple Dances	8. STARS
	11. SPLIT A COUPLE
	14. SEPARATE

FIRST STEPS is a program for small children in kindergarten through third grades. The emphasis is on teaching skills and concepts that will help them begin square dancing in the 4th and 5th grades. If they can react quickly and correctly to right and left directions, listen carefully, follow directions accurately, stay in rhythm with the music, and treat their partners and teammates courteously, they will learn this American Folk Dance easily.

PRE-DIAMOND PROGRAM
GRADES: 3-5

	Calls
• Listening Skills	1. CIRCLE
• Following Directions	2. FORWARD & BACK
• Moving in Rhythm	3. DOSADO
• Learning Dances	4. SWING
• Teamwork	5. PROMENADE
• Courtesy	6. ALLEMANDE
	7. RIGHT & LEFT GRAND
	8. STAR

The PRE-DIAMOND PROGRAM for third through fifth graders includes the first eight calls on the Callerlab Basic Program List. These calls are taught on Side A of the Level I Fundamentals of Square Dancing Record. Practice dances are limited to the eight calls, but use many interesting variations.

DIAMOND PROGRAM
GRADES: 4-9

	Calls
• Listening Skills	1-8. And ...
• Following Directions	9. STAR PROMENADE
• Moving in Rhythm	10. PASS THRU
• Learning Dances	11. SPLIT A COUPLE
• Teamwork	12. HALF SASHAY
• Courtesy	13. U TURN BACK
	14. SEPARATE
	15. COURTESY TURN
	16. LADIES CHAIN
	17. DOPASO
	18. LEAD TO THE RIGHT
	19. RIGHT & LEFT THRU
	20. GRAND SQUARE

The twenty calls included in the DIAMOND PROGRAM provide enough calls to allow creative callers and teachers to develop and present an almost infinite number of interesting dances.

Teachers need to develop a large file of recorded dances limited to the calls in the program, including many choreographic variations and a variety of voice and music presentations. Again, the calls are taught using instructional records which are then put away and practice records presented without walk through or instruction.

DOUBLE DIAMOND PROGRAM
GRADES: 8-Adult

	Calls
• Listening Skills	1-20. And ...
• Following Directions	21. STAR THRU
• Moving in Rhythm	22. CIRCLE TO A LINE
• Learning Dances	23. BEND THE LINE
• Teamwork	24. ALL AROUND CORNER
• Courtesy	25. SEE SAW PARTNER
	26. SQUARE THRU
	27. CALIFORNIA TWIRL
	28. DIVE THRU
	29. CROSS TRAIL THRU
	30. WHEEL AROUND
	31. ALLEMANDE THAR
	32. SHOOT THE STAR
	33. SLIP THE CLUTCH

Dancing the DOUBLE DIAMOND thirty-three calls well is a major achievement for a high school or college class. As in the other programs, once the calls have been learned, dance records are presented for the class to dance without special instruction. This provides the same type of experience a square dancer has with a live caller; the square dancer does not know what the caller will call and the student has no idea what the record will require.

THE FUNDAMENTALS OF SQUARE DANCING INSTRUCTIONAL RECORDS, LEVEL I, II AND III are used in teaching the calls. Yet to be recorded are a few listed calls which were not included when the instructional records were originally produced, including *Ladies In, Men Sashay,* and *Chain Down the Line.* Currently, additional practice records specifically targeted to a given program, and carefully recorded for teacher use, are being developed and will be made available.

47

Y'ALL COME - SD 504:

. Separate
. Ya'All Come
. Chains
. Numbers

This album offers instructional and practice material to help dancers learn the calls in the Diamond Program (calls 1-20). Those calls are fully described in the Level I album with the exception of two calls--Pass Thru and Separate. Directions for these two calls are included on the insert in this album (SD 504). The call Separate is featured on a practice band.

FRIENDS DANCING - SD 505:

. Arm Turns
. Friends Quadrille
. Split the Opposite
. Gonna Build a Mountain

This album offers more instructional and practice material to help dancers learn the calls in the Diamond Program (calls 1-20). These calls are described in the Level I album with the exception of two calls--Pass Thru and Split the Opposite (or Split the Ring). These two calls are defined on the insert in this album (SD-505).

VIRGINIA REEL - SD 506 (For Six Couples):

The Virginia Reel has a rich history and is a traditional favorite of dancers everywhere, young and old alike. Early colonists brought this dance from England to their new home in America. Early versions of this dance were done in long lines and took an hour or more to dance. This version of the Virginia Reel is designed for six couples. It is a peppy, fast moving variation that is easy to learn and fun to dance. Enjoy!

NINE PIN SQUARE - SD 507:

This is a novel dance done in a square formation with an extra person in the center as the Nine Pin. When the call is given for all the gents (or ladies) to star in the middle, the others join the Nine Pin in the middle and make a star. When the command is given to "Break and Swing", bedlam breaks loose! There's five in the center and only four on the outside, the one left without a partner is the new Nine Pin. This dance will bring lots of fun and excitement to your square dance program. Use it sparingly; save it for special occasions.

DEBORAH - SD 508:

. Walkin' After Midnight (by Deborah Parnell)
. Oh Lonesome Me (by Debrorah Parnell)
. Keep On Smiling (by Jack Murtha)
. Corner Swing (by Jack Murtha)

This album offers instructional and practice material to help dancers learn the calls in the Diamond Program (calls 1-20). This record includes calls 1-16 and is called by Deborah Parnell who is one of the most popular callers in square dancing. Deborah calls all over the west coast from Alaska to Mexico as well as in Canada. Her lovely voice makes for a very pleasant square dance experience. On Side B of the record, Jack Murtha calls a novelty dance that features the call Swing. Also included is a short, instructional lesson on swinging your corner.

48

DIAMOND SQUARE DANCE PROGRAMS

INSTRUCTIONAL AND PRACTICE MATERIALS REVIEW
MINI ALBUMS

EASY DANCES AND MIXERS #1 - SD-500

. Rockin'
. JT Mixer
. Hi Neighbor

Included in this album are three lively, easy and enjoyable mixers. Although the music is very different for each dance, the steps used have enough in common so that leaders can easily teach all three in a short time.

You can use these dances in more than one way. Each is written as a mixer, but can be used as a partners-only dance by changing the ending so that each ends with the same partner instead of a new partner. Both Rockin' and the JT Mixer are easily changed to no-partner dances. Use the same basic figures, but substitute a finger snap or clap own hands for clap partner's hands, and substitute a side to side two step for the slow Dosado. Creative leaders may even write their own dances to the music.

CIRCLE AND SQUARE DANCES - SD-501:

. Grand Old Flag
. Circles and Promenade
. Good Time Square
. Let's All Star

This is an unusual album. Each dance has been choreographed to dance equally well in either a square with four couples or a circle with any number of couples. The dances use only the calls on the first four bands of the instructional album FUNDAMENTALS OF SQUARE DANCING, LEVEL I (Level 1).* The same calls are those listed from number one through eight on the 1990 Callerlab list of calls.

PROMENADES AND STARS - SD-502:

. Elvira
. Promenade Time
. Happy Song
. Star Time

This album is appropriate for anyone from the fourth grade through senior citizen who is learning to square dance. Only the first eight calls listed by Callerlab are used and one of those, Swing, is only used once (on the last dance). Swing will be featured on another mini album in this series.

Both SD-501 and this mini album, SD-502, are for use with new dancers who have completed learning Side A of the Level I instructional album. All calls used are fully described in that album.

EASY DANCES AND MIXERS #2 - SD-503:

. Oh Johnny
. Patty Cake Polka
. Bingo

Three all-time favorite classic circle mixers are included in this album. One side of the record is cued with the dances, the other side is music only so dancers who know the dances can enjoy the nice music and creative teachers can present interesting variations of the dances.

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* FUNDAMENTALS OF SQUARE DANCING, LEVEL I (WW 6001), by Bob Ruff and Jack Murtha, henceforth referred to as Level I; also Level II - WW 6002, or Level III - WW 6003.

49

RECORDS NEEDED
for the
SQUARE DANCETIME TEACHING PROGRAMS

FIRST STEPS PROGRAM (GRADES K-3) *

1. SD 1001 - First Steps A
2. SD 1002 - First Steps B
3. SD 501 - Circle and Square Dances

PRE DIAMOND PROGRAM (GRADES 3-6) *

1. TSS - **
2. WW 6001 - Fundamentals of Square Dancing, Level I

OTHER RECORDS FOR PRACTICE:

1. SD 503 - Easy Dances and Mixers #2
2. SD 506 - Virginia Reel for Six Couples
3. SD 507 - Nine Pin Square

DIAMOND PROGRAM (GRADES 4-9) *

1. TSS - **
2. TSS #2 - ***
3. SD 008 - Venus
4. WW 6001 - Fundamentals of Square Dancing, Level I
5. WW 6002 - Fundamentals of Square Dancing, Level II

OTHER RECORDS FOR PRACTICE:

1. SD 506 - Virginia Reel for Six Couples
2. SD 507 - Nine Pin Square
3. SD 508 - Deborah
4. SD 4000 - Burgers and Fries
5. WW 6501 - Fundamentals of Square Dancing, Party I

* All three programs overlap.

** TSS includes: SD 500 - Easy Dances and Mixers #1
SD 501 - Circle and Square Dances
SD 502 - Promenades and Stars
SD 002 - Gordo's Quadrille
SD 003 - My Bonnie Lies Over the Ocean

*** TSS #2 includes: SD 503 - Easy Dances and Mixers #2
SD 504 - YA'All Come
SD 505 - Friends Dancing
SD 009 - Grand Square Six Quadrille
SD 011 - Diamond Hoedown

50

RETAILERS
for
SQUARE DANCETIME RECORDS

ROBERTSON'S COUNTRY & CLASSICS
2933 Fulton Avenue
Sacramento, CA 95821
(916) 972-1275

DIMPLE RECORDS
1701 Santa Clara Drive
Roseville, CA 95661
(916) 681-2800

SPELA, INC.
Vada Fry & Larry Johnson
Highway 129
No. Claremont, GA 30527
(404) 983-9391

SQUARE DANCE FASHION EXCHANGE
3282 E. 1st Avenue
Vancouver, B.C.
CANADA V5M 1B8
(604) 251-5530

MERRBACH'S
323 West 14th Street
Houston, TX 77008
(713) 862-7077

SUNDANCE
9356 Natick
Sepulveda, CA 91343
(818) 891-6622

SUPREME AUDIO
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Ridgewood, NJ 07450
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155 Turk Street
San Francisco, CA 94102
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14306 Lake Road
Lynnwood, WA 98037
(206) 743-9513

PHYSICAL FITNESS ASSESSMENT: A PRACTICAL OVERVIEW

Debra S. Berkey, Ed.D.
Associate Professor
Department of H.P.E.R.
Western Michigan University
216 Gary Center
Kalamazoo, Michigan

INTRODUCTION

While the methods of assessing physical fitness among practitioners and investigators has varied widely over the past three decades, one conclusion has consistently surfaced in youth fitness studies: American youth are, in general, *physically unfit!* The National Children and Youth Fitness Studies I and II revealed that a full one third of the youth in the sample tested were too physically inactive to benefit from aerobic exercise (McGinnis, 1987). A number of reasons have been advanced for this situation. Television viewing practices, poor nutritional habits, working parents, and perceptions of parents and children toward physical activity contributed to the physiological condition of children (Kuntzleman & Drake, 1984). In addition, the reduction of physical education instruction as well as the quality of the experiences provided have directly affected both the psychomotor performance and attitude of children across the United States (Ross & Pate, 1987). The results of these factors have combined to cause a trend in the incidence of debilitating conditions among children. For example, Glass (1973) observed heightened coronary risk factors among 5000 school children over a two year period as well as a significant incidence of obesity. Rose (1973) reports that the first signs of arteriosclerosis begins to appear around the age of two! Though many variables may reduce this the occurrence of cardiovascular risk, physical activity appears to be the most significant factor though children do not typically engage in high-intensity activity during which the training heart-rate is attained (Gilliam, 1982). Clearly, the importance of physical fitness assessment as well as the use of such instruments to educate and develop fitness is essential to the impact of physical education in the United States. The purpose of this article is to: (1) briefly examine the historical development of physical fitness tests; (2) analyze the components of the tests available to the typical public school physical educator; (3) provide a sound rationale for the use of selected tests within the elementary physical education curriculum; and (4) recommend some activities to use to develop physical fitness among children.

HISTORICAL REVIEW

Introduction.

The notion of physical fitness assessment is certainly not novel in the United States. Until the 1950's, however, a great deal of the physical fitness assessment occurred in direct correlation with the military pursuits of the nation. The first report of the physical condition of the residents of the United States occurred in 1918 when the medical examiner's report indicated that one third of the males drafted were not physically fit and rejected in the military draft (Bucher, 1968). Subsequent and consistent reports followed after WWII and the Korean Conflict. In short, each time a war broke out in the world, the nation was reminded that physical fitness levels among the male population was predominantly low. This resulted in the rejection of many draftees and produced concern for the condition of the population at large. The latter of the world conflicts mentioned above as well as a research study conducted by Hans Kraus and his associates in the U.S., Germany, Italy and Switzerland produced an attempt at systematic assessment and development of physical fitness in American Schools (AAHPERD, 1981). The results of the Kraus, et. al, study indicated that the performance of American school children on a test of minimal muscular proficiency was inferior to that of their counterparts in Europe (Kraus & Hirschland, 1954). This caught the attention of many, most notably the administration of the then-President of the United States, Dwight D. Eisenhower. In 1956, President Eisenhower organized a national conference to consider the fitness of American youth (AAHPERD, 1981). This conference served as the impetus for the formation of the President's Council on Youth Fitness (Mood, Musker & Rink, 1987). Concurrently, AAHPER initiated the AAHPER Youth Fitness Project which culminated in the production the AAHPER Youth Fitness Test which was released in February, 1957 (AAHPERD, 1981).

Contemporary Tests

While the AAHPER Youth Fitness Test was the first to be produced by the physical education profession, many other batteries were soon developed. The original test, itself, was revised in 1965 as well as 1975. All of these versions were norm-referenced batteries accompanied by an award system based on participant performance. Other tests such as the National Youth

Fitness Program, AAU- Chrysler Fund Physical Fitness Program and the Fitnessgram have surfaced over the past thirty years. In 1975, AAHPER decided to investigate and up-grade the YFT. This decision resulted in a radical departure from the traditional test which relied heavily on the motor abilities of the participant as opposed to the health-related components of physical fitness. In 1981, the Health-Related Physical Fitness Test (HRPFT) was released. The HRPFT was also norm-referenced. Another revision of the test was released in 1988 when the Physical Best Test was released. The Best Test represented yet another departure from tradition as this battery was criterion as opposed to norm-referenced. The President's Council on Youth Fitness (now the President's Council on Physical Fitness and Sports) continued to produce the Youth Fitness Test, modifying this battery slightly to include some health-related items. This test battery is currently referred to as the President's Challenge. Many of the tests available today are criterion-referenced and include systems of recognition as well as educational programs designed to motivate and enhance physical fitness among American school children. Computer support is another component which has made an appearance on the market. An attempt to provide recognition for many levels of participation has begun to evolve during the past 10 years. The issue of the levels of physical fitness among American school children has continued within the physical education profession as well as other related professions such as medicine and the physical fitness industry. It is critical that physical educators are fully cognizant of the tests available and the proper use of these tools in the educational setting.

PHYSICAL FITNESS TEST COMPONENTS

Norm- v. Criterion-Referenced Tests.

Initial tests available to physical educators were norm-referenced. In general, this means that the test was administered to a large sample of individuals and, based on that sample's performance, norms were constructed on a 100 point scale. Two sets of norms were developed on the basis of gender and arranged by age. So, for example, if a 10 year male performed 25 sit-ups on the HRPFT, his score would be compared to other 10 year old males who participated in the sample used to develop the norms. In this case, the student's score fell at 65th percentile. This means that 64% of the sample performed less efficiently than the male tested while 34% of the sample performed more efficiently. The contemporary tests used in many educational settings are criterion-referenced. This generally means that standards presented in the test manuals may be based on norms, however, the criterion presented indicates a cut-off standard to

which individual student's scores are compared. So, the participant compares his or her scores to a standard as opposed to the score of other individuals who took the test.

Physical Fitness Test Components.

A summary of the components included in popular physical fitness test batteries is illustrated in Table 1. Four of the five tests listed include forms of an endurance run, and flexibility of the lower back (sit & reach). All of the batteries include abdominal strength (sit/curl-ups) and upper arm strength (pull-ups, flexed arm hang, push ups). A body composition variable is listed in two of the tests while the shuttle run appears in three of the tests. All of the tests include some form of recognition system. Several levels of achievement are attainable within each testing program. Computer program support is available for two of the programs listed enabling the teacher to generate reports for the participants as well as the parents and the general public. Educational materials may be purchased with or in association with the complete package of the tests in three instances.

Selecting Physical Fitness Tests.

It is important to consider the variables actually assessed by the the components of the tests listed. What do the results of the test items really tell the practitioner? To understand this, the educator should consider the general influences of human performance. Each human has fixed genetic potential over which no control may be exerted. Explosive strength, for example, is an ability which may not be developed beyond the genetic limit of the individual. Skills, or goal-directed movements are dependent on the ability structures found within each human being. The extent to which an individual has abilities will obviously effect the proficiency of skill observed of that person. The case must be made then for health-related abilities as opposed to sport-skill related abilities. Health-related physical fitness is associated with those variables which may prevent disease and/or enhance health such as cardiovascular endurance, body composition, muscular strength and endurance and flexibility (Nichols, 1990). Johnny or Suzy Public could, conceivably, function efficiently in the every day tasks associated with life without high levels of explosive strength. Health-related abilities, however, have a far more reaching impact. Flexibility, while dependent on bone structure, gender and genetic factors, is an important factor in the life of every child and adult. It is estimated that 50% of the adult population in the United

States has low-back syndrome (Cundiff & Brynteson, 1979). Cardiovascular endurance is influenced by factors such as gender but, is modifiable through conditioning. Cardiovascular disease is the leading cause of death in the United States (American Heart Association, 1988). Thus, the relevance of the assessment and development of these components should not need a detailed explanation. Considering this information, the practitioner should evaluate the use of the test batteries based on the long-term value of the information each item will generate. The use of the Marine Corp Fitness Test is questionable due to the abilities actually assessed by the items. Push-ups, sit-ups, the long jump, pull-ups and the shuttle run emphasize explosive strength abilities of various body segments of the body. The remaining tests provide information which should be of value to the child, parent, and school district as well as the practitioner. The components listed in these tests are health-related. The comprehension and application of the information resulting from the administration of these tests provides a basis for the self-assessment of the variables associated with physical fitness which is critical to the function of every human being, physically skilled or not. The selection of any one of these test batteries should not be based on the system of recognition available nor the professional organization sponsoring the test program. The variables included on the test, the constraints associated with specific educational settings and the information which is provided to the teacher, student and parent as a result of the administration of the battery are far more important criteria.

USES OF PHYSICAL FITNESS TESTS IN THE CURRICULUM

Testing with a Purpose.

Definitions of physical fitness range from ..."the ability to carry out daily tasks with vigor and alertness, without undue fatigue, and with ample energy to enjoy leisure pursuits and to meet unforeseen emergencies" (Dauer & Pangrazi, 1986, p.125) to ..." a positive state of well-being influenced by (1) regular, vigorous physical activity; (2) genetic make-up; and (3) nutritional adequacy" (Gallahue, 1987, p. 18). It is notable that, the level of physical fitness, while influential in the quality of the life enjoyed by a person, is not an absolute standard. Recognizing this, the physical educator must use tests as more than activities which are administered once or twice a year to monitor student's status. It is vital that participation in physical activity is viewed by the student as a determinant of the relative quality of life that he or she may expect to enjoy across the lifespan. In other words, practitioners must use the information obtained by the tests to educate the participant cognitively as

well as physically. One way of doing this is to examine the results carefully and emphasize the areas of weakness through physical activity which will develop the deficiency more fully within the students. A useful way to consider this is through the utilization of Figure 1 below in physical education curriculum:

Genetic Potential Learning	interacting with	Environmental Influences	produces ||
Motor abilities Developmental Tendencies		Opportunity Instruction Practice Feedback	Across Time || Successfully / /
			Development

Figure 1: Interaction Model of Motor Development

Appropriate activities arranged so that high levels of physical activity may be attained during each physical education class must be the goal of every practitioner. To do this, given the time constraint facing nearly every elementary physical educator, activities must be selected with multiple goals in mind. Tests as well as activities selected on the basis of test scores must be carefully incorporated into the curriculum at all levels. This is especially important during the first few years of the student's academic career. Lifestyles, particularly attitude toward physical activity, should be established around the age of eight (Glass, 1973). Self-concept begins to stabilize at this point in the child's development (Zaichkowsky, Zaichkowsky, Martinek, 1981). Often the child's self-concept centers around the capacity to participate successfully in given activities. Which test is used to communicate and provide the basis for this instruction is not nearly as critical as the activities which follow in the educational setting.

ACTIVITIES DURING EARLY PHYSICAL EDUCATION CLASSES

Time use in Physical Education.

Recent investigations have indicated that the average child is active for five of the thirty minutes he or she attends physical education classes (Siedentop, 1991). The development of cardiovascular endurance requires sustained participation in activity during which the heart rate reaches 60% of the maximum heart rate. This is generally referred to as the target

heart rate (THR) which is calculated by subtracting the participant's age from 220 and multiplying the result by .6 for the lowest limit of the THR. The results of the National Children and Youth Fitness Study II reports that movement education is emphasized early elementary physical education programs (McGinnis, 1987). While this is positive news if one embraces motor development as a theory base for physical education programs, it is likely that the approach is not used as a means by which to develop physical fitness. As stated above, activities must often be selected with multiple goals in mind. For this reason, physical educators should be sure that the objectives written (See lesson plan examples) clearly identify all of the skills (including health-related fitness) anticipated as a result of the student's participation in classes. This also necessitates the presentation of class activities in an expedient and efficient manner. The attainment of acceptable levels of physical fitness lies, in part, on the capacity of the instructor to design educationally sound and potentially successful experiences for the students.

Teaching with a Purpose.

The purpose of physical education is to provide opportunities commensurate with the developmental needs of the learner which will facilitate the acquisition of physical skills (health-related and motor), knowledge base and attitude conducive to the participation in some type of physical activity across the lifespan. To do this, the practitioner must be fully aware of every possible facet affecting the performance of the student. Physical fitness assessment is a component which must be used prudently and expeditiously to influence the skills levels, knowlege and attitude of the student. Analyzing the intent, the potential to utilize and ultimately impact the life of the student must be taken seriously by every teacher at every level of instruction. This is especially vital at the early levels of instruction where the attitudes of the participants are strongly established.

Movement Concepts.

The movement education approach provides the teacher a multi-faceted format from which to operate. Teaching spatial concepts, for example, is an opportunity to help the student develop the concept of physical space which the student needs (personal) and shares (general) as well as an activity during which the heart rate may raised during movement around the gym. Force concepts provide the vehicle for a number of fitness development opportunities. The heart beat, itself, may be elevated from "soft" to "hard" through participation in movement (exercise). Typically, when these concepts are presented, emphasis is placed on hard and soft handings or hits on a balloon or similar implement. Emphasizing both the

beat of the heart as well as the type of landing or strike could facilitate the accomplishment of more than one objective. Non-locomotor movements such as push and pull as well shape concepts such as bend and straighten may be used to guide the student to such exercises as the push-up and the sit-up. Levels and the shape concepts wide and narrow may be used to teach the jumping jack. The point, here, is that physical fitness concepts may be incorporated with movement concepts to provide a broad range of activities which facilitate the acquisition of a number of skills and conceptual bases among children. In addition, the movement emphasis empowers the child with a sense of control which, in turn, fosters a positive attitude within the learner.

CONCLUSION

The role of the physical educator has become increasingly critical in the life of a child. Opportunities to develop physical skills (including physical fitness skills), a knowledge base and an attitude conducive to participation in physical activity across the lifespan is dependent, in part, on the quality of the instruction provided in the public schools across America. Combining concepts and activities to accomplish the purpose of physical education must be a clear focus of every physical educator.

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TEST/SPONSOR	COMPONENTS	NORMS	FEATURES
PHYSICAL BEST TEST AAHPERD 1900 Association Drive Reston, VA 22091	One mile run/walk Sit & Reach Pull-ups Modified Sit-ups Skinfolds or Body Mass Index (BMI)	Ages 5-18 Criterion-Referenced	Recognition System Physical Activity Fitness Goals Health Fitness Educational Kit Computer Program
NATIONAL YOUTH PHYSICAL FITNESS PROGRAM MARINE CORPS LEAGUE Director, Youth Activities 5700 Monroe Street P.O. Box 8280 Sylvania, Ohio 43560	Sit-ups Push-ups Standing Long Jump Pull-ups Shuttle Run	Ages 6-17 Norms- Point system Tests are conducted as a track meet.	Award System based on total points 16 levels
PRESIDENTIAL PHYSICAL FITNESS AWARD PROGRAM THE PRESIDENT'S COUNCIL ON PHYSICAL FITNESS AND SPORTS Department of Health & Human Resources Washington, DC 20001	One mile run/walk V-sit Reach or Sit and reach Curl-ups Shuttle Run Pull-ups	Ages 6-17 Criterion-Referenced Qualifying Standards	Recognition System Outstanding Attainment Participant
CHRYSLER FUND- AAU PHYSICAL FITNESS PROGRAM Poplars Building Bloomington, IN 47405	Required Endurance Run (1/4-1 mile) Bent knee sit-ups Sit & Reach Pull-ups (Males) Flexed arm hang Optional Standing Long Jump Isometric Push-up Modified Push-up (Females) Isometric Leg Squat Shuttle Run Sprints (50-100 yds)	Ages 6-17 Criterion-Referenced	
FITNESSGRAM CAMPBELL SOUP COMPANY Institute for Aerobic Research 12330 Preston Road Dallas, TX 75230	One mile run/walk Sit-ups Pull-ups Sit & Reach Body Composition (Skinfolds/BMI) Shuttle Run (Option K-3) Flexed-arm Hang (Females)	Ages 6-17 Criterion-Referenced	Recognition/Feedback System Get Fit I'm Fit Fit for Life Instructional Materials (Book by Pangrazi & Corbin)

Table 1: Popular Physical Fitness Tests

Movement Concepts
Intro to spatial concepts, shape, level and directionality

Equipment: 25 carpet squares

Objectives: Students will demonstrate the following skills during instructional activities on two of three trials:

Psychomotor:

P-1: Occupy a self-space indicated by a carpet square without contacting other students or objects in the room.

P-2: Occupy a self-space indicated by a carpet square without contacting other students or objects in the room while demonstrating the following shapes: A. Straight; B. Curved; C. Round; D. Bent; E. Twisted.

P-3: Occupy a self-space indicated by a carpet square without contacting other students or objects in the room while demonstrating the following levels: A. High; B. Medium; C. Low.

P-4: Occupy a self-space demonstrating the following shapes and levels in sequence:
A. High level-straight, medium level-wide, medium level-straight(Jumping Jack);
B. Low level-straight, arms bent, arms straight (Push-up);
C. Low level-knees bent, arms bent, bend waist, straighten waist (Sit up);
D. Medium level-wide shape, arms straight, twist body, alternate hands in low/medium level (Wind Mills).

P-5: Move through general space without collision to others avoiding carpet squares for 30 seconds.

P-6: Move through general space without collision to others avoiding carpet squares for 30 seconds while demonstrating one the following levels: A. High; B. Medium; C. Low.

P-7: Move through general space without collision to others avoiding carpet squares for 30 seconds while demonstrating a designated levels:(A. high; B. medium; or C. low) while traveling in one of the following directions: A. Forward; B. Backward; C. Diagonal; D. Sideward; E. Up or F. Down.

P-8: Occupy a self-space while forming combinations of shapes representing circles, triangles, squares, letters, and numbers.

P-10: Share a general space with a partner to form combinations of shapes representing circles, triangles, squares, letters, and numbers.

P-11: Share general space with partners to form combinations of shapes and levels designated by the instructor and move through space without collision during a game of tag.

Cognitive:

C-1: Distinguish between self-space and general space to demonstrate the skill requested by the instructor.

C-2: Distinguish among the shapes presented by the instructor (A. Straight; B. Curved; C. Round; D. Bent; E. Twisted) to demonstrate the specified shape when working independently or with a partner.

62

C-3: Distinguish among the six directions (forward, backward, sideward, diagonal, up and down) to demonstrate the specified direction while working independently or with a partner.

C-4: Distinguish among shapes, levels and directions to demonstrate combinations of movements as challenged by the instructor.

C-5: Identify the effect that physical activity has on heart rate (rest=slow, run= fast) by palpitating the carotid artery during warm up and cool down periods of the class.

Affective:

A-1: Demonstrate respect for an authority figure by raising hand to speak, remaining silent when others speak and complying with instructor's stop and go signals within five seconds throughout the class period.

A-2: Demonstrate cooperation by following the instructions presented to perform the movement challenge posed by the instructor.

Lesson Format

I. Anticipatory set: Where do rockets fly? Students in semi-circle
To moon? Where is moon? Out in space?

II. Statement of objective: Today we will learn about space, level, shape, direction and what exercise does to our hearts.
A. Management:
1. Stop signal: Hand up- hands on knees, eyes on instructor, quiet
2. Go signal: Verbal
a. Show me stop position
b. Next time I say go- get a carpet square, push it to a self space and sit - face me

III. Self-space/level/shape/Exercise
A. Heart rate
1. Adams' Apple
2. Fingers in groove
3. Is your heart beating slow or fast?
4. How do you think you can make it beat faster?
5. Why do you think we should do this?
6. Heart is a pump- Hand action- students mimic
7. Have to use heart to make it strong
B. Coloring activity- Magic markers
1. Color down low-- LOW LEVEL
2. Color up high----HIGH LEVEL
3. Low right in the middle---MEDIUM LEVEL
C. How much space is self space? Just enough for you!
D. What kinds of shapes can you make in your space?
1. Curved 2. Circular 3. Straight 4. Bent 5. Twisted.
E. Combine shape and level
1. Who can make straight shape in low level? Can you do that looking at ceiling? Who can bend what carried them in here? Can you make an X with your arms? Can you bend and straighten your waist now?
2. Who can make a straight shape in low level and look at the floor?

Show me how you can bend your arms with your hands straight on the floor. Push you arms and make them straight. Do that again but keep your body straight, too.

3. Who can stand in medium space in a wide shape? Can you make your arms straight? Twist your waist and put one hand in low level? Keep one hand in medium level.

4. Who can make the first letter in your name? Last letter in first name?

E. Color space again

IV. General space/direction/level

A. How much space do you need for yourself?

1. Carpet square as a marker of personal space
2. In front of carpet
3. Behind
4. Beside
5. On top
6. Over
7. Under
8. Who can stand in medium level over the carpet square in wide space?

Who can stand on the carpet in medium space in a narrow shape?

Who can stand on the carpet square in high level in a narrow shape?

Jumping Jacks

B. Can you get into some else's space?

C. When we share big spaces we call that general space.

D. Do you think you still need a self space?

E. Next time I say go, leave your carpet square on the floor and carry your space though the room (Designate boundaries)

F. Direction

G. Combine direction and level

H. Return to carpet square

I. Management- Next go, find partner with same color shirt, take carpet square sit back to back.

V. Partner/ Group Shapes/Activities

A. Vary combinations of shapes (circle, triangle, square) and level.

B. Mirror: Back to back and stand tallest, sit and face partner

Demo mirror game- Do what I do mirror. Switch

C. Lollipop Tag

1. Tagger- Touch lightly above waist
2. Frozen people- Wide shape- Medium level
3. Unfreeze- Low level through legs, under body

VI. Clean up

A. Return carpet squares

B. Semi-circle

C. Review: Level, space, direction

D. Find pulse- Fast or slow?

CALIFORNIA STATE UNIVERSITY, SACRAMENTO
Health and Physical Education Department

Dr. Robin Reese
(916) 278-6475

ESTABLISHING THE LEARNING ENVIRONMENT
LOCOMOTOR SKILL DEVELOPMENT
COOPERATIVE LEARNING
3-6

From: Reese, R. (1991). Quality daily physical education lesson plans for classroom teachers (3-4), (5-6). Dubuque, IA: Kendall/Hunt Publishing Company.

Classroom discussion:

- Today, we are going to practice finding a partner or getting into groups of different sizes quickly and efficiently. This is important if you want to have a lot of time to move in PE.

- I realize that you like to work with your best friends in PE. There are a lot of times I will give you that opportunity. But sometimes I will ask you to choose someone for a partner who you haven't worked with all year or someone who is different than you are. We are going to work very hard to include everyone and help each other feel good in spite of any differences we may have. Think how boring it would be if we were all exactly alike.

- I'd like you to brainstorm for awhile, raising your hand if you can tell me something that makes us different from each other. (List all of the differences on the board). There really are a lot of things that make us different, aren't there?

- What kinds of things make us the same? (Create another list, making sure to brainstorm until someone says that we all have feelings). You may notice that there are a lot more differences than things that are the same about us. Unfortunately, we sometimes make judgments about other people because of their differences or we make fun of them. Do differences make one group of people better than another? NO! We are all people and we all have feelings.

- Think how you would feel if I told you we were going to play a game with half of the class against the other half and I chose two captains to pick teams. You were standing there waiting to be picked and, low and behold, everyone got chosen but you. Then the captains started arguing about who was going to get "stuck" with you. How would you feel? (Start pointing to different students and ask them how they would feel. Encourage them to choose a different word than their classmates to express their feeling. After 8-10 responses, proceed.)

- Let me ask you this. Were the feelings that your classmates shared comfortable feelings or uncomfortable feelings? (Uncomfortable) So, no matter what word they used, all of the feelings you heard expressed were uncomfortable ones.

- I don't want you to have these kind of uncomfortable feelings in physical education so I will never put you in the position of being picked last. Many times I will allow you to choose your own groups, sometimes with specifications. Other times I will choose the groups. Either way, I never want to see you rejecting someone that asks to join your group or who has been assigned to your group. Remember, everyone has feelings and I want you to show respect for each other's feelings in physical education. Physical education should be a positive experience for everyone, regardless of a person's athletic ability. I am going to be reminding you of this constantly throughout the year.

- Today we are going to practice getting into different size groups quickly, without any thought to the fact that the people in your group are not your best friends. Here's how it will work. I am going to ask you to move through general space, practicing different locomotor skills. On the stop signal, stop moving, stop talking and turn and face me. At that point, I will tell you how many counts you have to get with a group of a specified size. If I give you ten counts to find a partner, by ten I expect you to be <u>sitting</u> on the ground next to your partner, far enough away from other pairs so that I can easily see that you have accomplished the task. If you cannot find a partner, then you are to go to "lost and found" (designate a specific area for lost and found). If someone else is there, step out of lost and found and sit down before I reach 10. If you are all alone, just wait patiently. (When there is an uneven number, I usually distribute those in lost and found after the others have accomplished the task).

- If you accomplish the task by the number of counts I gave you, then you will have earned the right to participate in one of the activities I have planned for you. If you are not able to accomplish the task quickly enough, then we will continue to practice locomotor skills and getting organized quickly.

<u>Activity suggestions:</u>

Move outside and instruct them to begin moving through general space immediately. On the stop signal give them the first task. Do not do any of the planned activities unless they accomplish the organizational task in the designated time. Practice different locomotor skills between each attempt to beat the clock. (Eventually, you will want to include the grapevine, schottische, step-hop, waltz, two-step, polka, etc. as part of their locomotor skills repertoire.) Be sure to choose a different number of people each time so they don't second guess you. Positively reinforce children who form groups quickly regardless of sex, race, glasses etc.

<u>Partners</u>:

- **Face to face get up:** Partners sit facing each other with toes touching, feet flat on the floor and knees bent. Reach across and hold hands or wrists. Try to stand up without letting go of hands or moving feet.

- **Back to back get up:** Partners sit back to back, with elbows locked, knees bent to chest and feet flat on the floor as close to buttocks as possible. Try to stand up without letting go of arms or touching the floor with the hands.

- **Rocker:** Sit facing partner, hands on each other's shoulders, and feet tucked slightly under your partner's seat. Alternate lifting and lowering seat as partner does the opposing motion for a rocking effect.

- **Scooter:** Same position as the rocker, but the students only rock one way. While partner one is in the air, both extend their legs and, as partner one sits down, they bend their knees and partner two scoots forward. This results in the pair scooting across the floor in one direction. They can switch directions if they switch roles. The scooter is more difficult than the rocker and takes some practice.

- **Emergency plan:** Rock/Scissors/Paper

- **Find Your Partner:**

  - Shake hands with your partner and remember that this is your hand-shaking partner.

  - Find a new partner by the count of six and give this partner a high five. This is your high-five partner.

  - Stand back to back with a new partner by the count of six. Now, bend over quickly and "Bumps-a-Daisy". This is your Bumps-a Daisy partner.

  - Find your hand shaking partner.....Find your Bumps-a-Daisy partner.....Find your high-five partner.

  - By the count of six, stand face to face with a new partner. Join right hands and thumb wrestle with your new partner. This is your thumb wrestling partner.

  - Stand side by side with a new partner. Shake right hands and join left hands underneath, staying side by side. This is your skating partner. Move through general space with your skating partner.

  - Find your high five partner.....Find your hand shaking partner.

  - Find a new partner by the count of six and stand in a front to back or follow-the-leader position with your new partner. This is your shadow partner. Play shadow as you follow your partner through general space. Switch roles so that the other partner is the leader. Follow the new leader through space. (Use music)

Groups of three:

- **Numbers, shapes and letters:** Ask the children to make designated numbers, shapes and letters with their bodies while lying on the floor. They must work together so that each member of the group is a part of the shape. (Examples: H, I, N, Y, A, F, K, Z, 4, 111, 71, triangle, etc.) For those having a "center", like H, Z and N, you can ask the center person to move to a new group of three. This will further the opportunity to demonstrate acceptance of individual differences.

- Long rope jumping in groups of three

- **Planets and Orbits** (Courtesy of Don Morris): Spread hoops throughout general space. Move through general space as a group, volleying a balloon, trying to keep it in the air. No one in the group may contact the balloon twice in succession. Try lifting different hoops up and over the balloon as you move, without the balloon hitting the ground. You may not use the same hoop twice in a row. You must put it down and pick up another. See how many orbits you can make in the time given.

Groups of four: Hands down idea sharing

- When I say go, I'd like to see you sitting on the floor in a circle facing all of the members of your group. GO!

- We are going to work on sharing ideas with each other. Often, when people work in groups, one person dominates and pushes for his/her idea without listening to the others in the group. We will call this activity "hands down idea sharing". It begins when I ask you a question. Everyone in the group must think up his or her own answer to the question. You let the rest of the members of your group know you have thought up an answer by placing one hand, palm down, on the floor in front of you. You may not begin to share your answers until all palms are on the floor. Once all palms are on the floor, take turns sharing your answers in the order in which the palms were placed on the floor. You can let me know your group has finished sharing by placing your hands on your knees.

- Let's practice. (You may ask any questions that come to mind). Examples: What is one of your favorite foods? What do you like to do after school?

(When they have the idea and you are sure all are waiting for the entire group to be ready before sharing, continue with the movement portion of the lesson).

- Think about your last visit to a zoo or wild animal park. What animal interests you the most?

(After each group has shared, instruct them to form trains. Then ask the first person in line to move like his/her chosen animal with the

rest of the group following. Then, stop and have the leader go to the end of the line, creating a new leader to imitate his/her choice of animal. Continue until everyone has had a chance to be the leader. Ask them to sit on the floor again in their circle. Ask a new question.)

- Think of all the forms of transportation available to us (cars, trucks, airplanes, boats, bicycles. unicycles, etc.). What form of transportation interests you the most? AND/OR...

- Which of the summer or winter Olympic sports do you most enjoy watching?

(Once again, allow them to practice sharing their ideas using "hands down idea sharing" and then have them show their answers while moving in their trains, with each new leader assuming the responsibility of demonstrating the movement qualities of his/her idea. I always try to make it fun by trying to guess what each group is doing).

- Think of all of the machines in our society. We have machines that take us places, machines that do work for us, machines that cook for us etc. Raise your hand if you can name a machine. (Call on several students until you are sure they have the idea.) Your next assignment is going to be for your group to work together to create a machine. Once you've come up with your idea, keep it a secret because you are going to act it out for the other groups and they are going to try to guess what you are. Since your group will only have time to do one machine you are going to have to choose an idea from all of the ideas presented in your group. I would like you to use the "hands down idea sharing" first so that everybody has a chance to offer an idea. Then, you will need to demonstrate positive disagreement, vote and/or use the emergency plan to decide which idea to use. Once you have reached agreement, you must build the machine with your bodies. Each of you will be a moving and/or noise making part of this machine. You must start in a silent and still position. Turn it on and go. Then, audience members will guess what you are. Any questions? Look at the clock. You only have five minutes to get this together, so begin with the idea sharing, choose one of the four ideas and get to work.

<u>Groups of Five</u>:

- **Beach Ball Juggle Challenge:** Each group of five begins standing in a circle, holding hands, with a beach ball on the ground in the center of the circle. All six participants extend one leg in toward the center of the circle and hook their toes under the beach ball. On "Ready, Set, Go" they launch the ball into the air and then count to see how many successive hits they can accomplish as a group using individual heads, shoulders, thighs, feet, joined hands, etc. before the ball hits the ground. All hands must stay joined throughout the challenge. If the ball hits the ground, start over, trying to beat your best score each time.

- **Cooperative Circle Relay:** Each group is in a small circle on the starting line, holding hands, with one player in the middle. On GO, the team takes off running with the middle player staying in the middle of the circle. When the finish line is crossed by one player, the team exchanges the player in the middle and takes off back toward the starting line. Continue until each group member has had a turn in the middle. (Do not identify the teams that finish first, second, third etc. or you defeat the entire philosophy of the program. Remember, winning is not nearly as important as playing fair and having fun.)

Groups of Six:

- **Circle straddle ball:** Children are in a circle formation with their group, facing in. Each stands in a wide straddle with the side of his/her foot against the next person's. The hands are on the knees. The object of the game is to roll a ball with both hands between the legs of any player before he/she can get his/her hands down to stop it. Each time the ball goes between the legs of an individual, that individual must chase the ball. The students may catch and roll the ball or bat it. But everyone must keep their hands on their knees until a ball is rolled at them.

- **Blind Chariot** (Adaptation of Glenn Kirchner's Blind Flight): In train formation, the first five players hold the rope at the sides of their bodies with their eyes closed. The caboose (hereafter referred to as the chariot driver) keeps his/her eyes open as he/she attempts to guide the chariot through general space without colliding with other chariots, using nonverbal signals only. These are: (1) Pull once on both ropes to signal the front player to move straight ahead, (2) A pull on the right rope signals a right turn, (3) A pull on the left rope signals a left turn, (4) A steady pull which keeps the chariot from moving is the signal to stop. Everyone should have a turn as the chariot driver.